

# MAGAZINE <sup>OK</sup> OF ART



THE AMERICAN FEDERATION OF ARTS • WASHINGTON

MAY, 1941 • FIFTY CENTS



# ANNOUNCEMENT

To AFA Members and *Magazine of Art*  
Subscribers . . . . .

THE four summer issues of the  
*Magazine of Art* will be combined and appear as follows:

June-July . . . . . June 20

August-September . . . . . August 20

We make this innovation because, faced with rising production costs, we refuse to lower production or editorial standards. We recognize that readers expect a generous amount of good material. The change will enable us to give you two bigger summer issues than you have received for three years past and assures for the 1941-42 season as well maintenance of our usual standards of quantity and quality.

Beginning with the October number the *Magazine of Art* will again be issued on the 10th of each publication month.

THE AMERICAN FEDERATION OF ARTS, Washington



# MAGAZINE OF ART

F. A. WHITING, JR., Editor . . . . JANE WATSON, Assistant Editor  
E. M. BENSON, DUNCAN PHILLIPS, FORBES WATSON, Associate Editors

A MONTHLY MAGAZINE RELATING THE ARTS TO CONTEMPORARY LIFE

VOLUME 34

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MAY, 1941

Kindred McLeary: Design for Mural, War Department Building. Detail	Cover
Letters . . . . .	230
Parthenon from the Propylea. Photograph by G. E. Kidder Smith	Frontispiece
From the Walk-Up to the Land. By Forbes Watson . . . . .	233
The Background of an Artist. By William Zorach . . . . .	235
<i>Part II: Productive Years</i>	
Water Colors for Hospitals. By Jane Watson . . . . .	240
Pre-Columbian Andean Art. By Philip Ainsworth Means . . . . .	246
<i>Part IV: Metals, Wood, Stone</i>	
Joseph Gandy: Prophet of Modern Architecture. By Dimitris Tselos . . . . .	251
American Theatre Designers. IV: Harry Horner. By Edward Reed . . . . .	255
TVA Postscript . . . . .	260
News and Comment. By Jane Watson . . . . .	264
New Books on Art. By Florence S. Berryman . . . . .	270
Summer Art Classes . . . . .	278
Calendars	
<i>May Exhibitions</i> . . . . .	282
<i>Where to Exhibit</i> . . . . .	284
<i>Scholarships and Fellowships</i> . . . . .	284
<i>Competitions</i> . . . . .	284

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PREVIOUS ISSUES LISTED IN "ART INDEX" AND "THE READER'S GUIDE TO PERIODICAL LITERATURE"



# LETTERS

This column is open to readers who wish to record their agreement or disagreement with opinions published in the *MAGAZINE*, who wish to set straight matters of fact, or who wish to make announcements of non-commercial interest. Communications intended for this column must be concise. We reserve the right to condense such material.—EDITOR.

## Mr. Watson's Day

To the Editor:

I HAD INTENDED to refrain from any letter to you regarding Mr. Forbes Watson's column (which, by the way, readers should understand is not an editorial and does not express the official views of the Board of Trustees) in the March number. But I feel that I must put on record my protest against Mr. Watson's statements for two reasons. First, because some of his statements are in such very bad taste, and second, because of his misstatements, unsupported arguments, and personal bias. Specifically, I criticize the four columns as follows.

In paragraph 3, the gratuitous slur at "aluminum plate" invites comparison of its present importance with that of much of the art which Mr. Watson seems to admire because its creators are still alive. He confuses, as usual, living art with work of artists not yet dead and in the same paragraph grants a premature immortality on a similar basis.

In the second column, Mr. Watson picks a target that he cannot hit when he selects Mr. Mellon's gift of the new building as a handsome and lasting memorial to himself when Mr. Mellon specifically refused to have it called by his name. More innuendo follows unworthy of The American Federation of Arts if not of Mr. Watson.

In paragraph 5, what if anything does he mean by the "burden of the past"? It would seem that the burden of the present is adequate in both art and politics without looking further.

Next, what does Mr. Watson really know of the comparative artistic taste of Philip IV and Andrew Mellon? I know nothing, but as a betting proposition I would take Mr. Mellon. In paragraph 6, who exemplifies "social or sociological" prejudice better than Mr. Watson himself and why bring it into art criticism? Again on page 114 Mr. Watson unwittingly describes himself: "Without a sympathetic idea . . . is likely to find himself guilty of unjust judgments".

In the last paragraph on page 114, I am tempted to paraphrase Mr. Watson in order to describe his own attitude. Is he not ". . . hypnotized into believing that fallacy that a mediocre school piece if sufficiently old (read new) and highly enough varnished (read subsidized) is better than anything done today (read yesterday)".

I hope never to be obliged again to comment upon "Mr. Watson's Day".

GEORGE HEWITT MYERS.

Washington, D. C.

Articles in the *MAGAZINE OF ART* represent many points of view. We do not expect concurrence from every quarter, not even among our contributors; we believe that writers are entitled to express opinions which differ widely. Although we do not assume responsibility for opinions expressed in any signed articles appearing in the *MAGAZINE OF ART*, we hold that to offer a forum in our pages is the best way to stimulate intelligent discussion and to increase active enjoyment of the arts.—THE EDITORS.

THIS IS A postscript written after reading Mr. Forbes Watson's article in the April number.

There is a noticeable contrast between this and Mr. Watson's previous article belittling the importance of collectors like A. W. Mellon and extolling the accomplishments of President Roosevelt as a patron of "art" (not the arts).

In the April article Mr. Watson has a great deal to say about "the living past," but his former article tended to give the impression that to be a real collector one must buy before the maker ceases to breathe.

My own guess is that the work of a great painter will live anyway and also that nobody can prevent great work from becoming more valuable as time goes on. So it seems that his chief complaint is about the date of purchase.

Mr. Watson indeed in April says "to separate present art from past art might be compared without exaggeration to trying to separate different parts of the Mississippi river." One is tempted to draw a comparison between the water originating in clear springs and that part of the Mississippi which comes from surface drainage—rain water mixed with earth—which is greater in volume but not so good to drink.

One word in regard to Dean Hudnut's very interesting discourse on non-functional architecture in general and the National Gallery of Art in particular. I think the Dean lays himself open to a request for some rough sketches of a really good building to house a museum—nothing that could be pirated (if that is the proper word to apply to architecture). The Federation would, I am sure, reserve the copyright to him. I wonder if he likes the inside arrangement of the Freer Gallery? But I am speaking of both external appearance and internal arrangement and decoration, if any.

GEORGE HEWITT MYERS.

MR. MYERS AND Mr. Watson are both Trustees of The American Federation of Arts. When asked to comment on Mr. Myers' letter Mr. Watson declined with thanks.—EDITOR.

(Continued on page 283)

## THE AMERICAN FEDERATION OF ARTS

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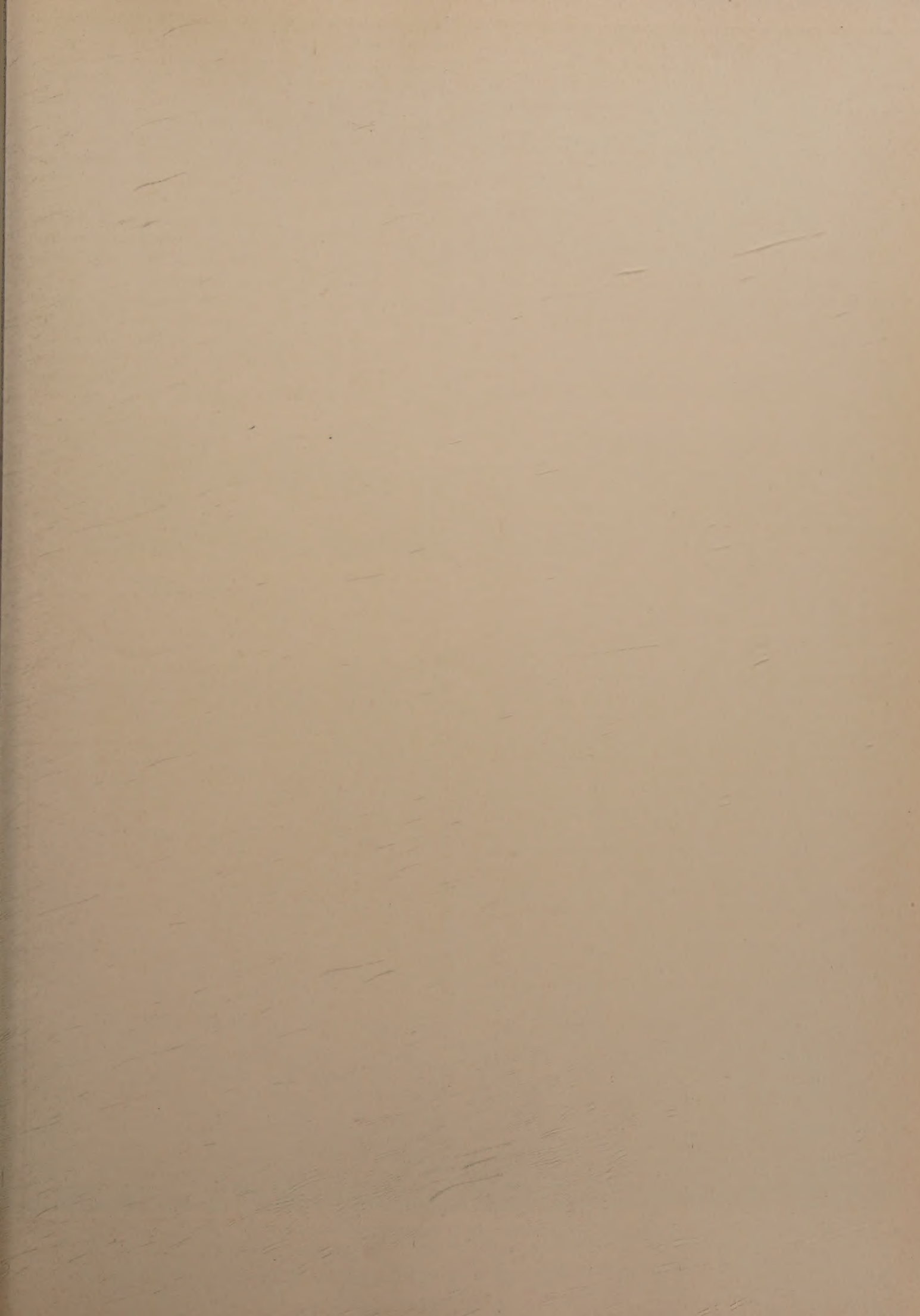
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THE PARTHENON FROM THE PROPYLEA, ATHENS. PHOTOGRAPH BY G. E. KIDDER SMITH



# FROM THE WALK-UP TO THE LAND

THE ART OF some painters suggests that their eyes have been happiest when feeding upon urban sights. From Daumier to Aaron Sopher the list includes Toulouse-Lautrec, Forain, Pascin, Glenn Coleman, Hayes Miller, Reginald Marsh, and many more equally varied in outlook. Their art is born of the city, its sustenance is there. And I can understand the fascination of busy centers for those who love to observe the human animal, singly and in herds.

As spring opens the doors and windows and summer brings out the stoop-sitters and park-lollers the hot city, in informal dress and unconscious gesture, presents an ever-changing picture of casual humanity. More than one realist has stayed in town to watch the seething summer through. He found the material offered on every side too good to miss. But this was truer of our first realists.

The few realists who now remain are but a regiment compared with the armies who gladly lock their walk-up doors at the first possible moment and depart for their own pet summer stamping grounds. The springtime exodus to the land from the city's walk-up studios, havens in November, jails in June, furnaces in July, is for most artists a trip to Heaven, a working Heaven.

The earliest escapes from the city are made by the artists who have developed their own summer schools, those centers of work, play, companionship, idealism, struggle, hope, and domestic economy. On the one hand the happy American superstition that artists can live on exhibitions without sales has driven an increasing number of painters and sculptors to organize art classes in order to make the living that their all too saleless winters do not provide. On the other hand, the numbers of young ladies and gentlemen who now desire to practise one art or another, seem to increase as their chances for wordly reward decrease. Among these dauntless aspirants are the artists of the future and thanks to them all, the gay, the frivolous, the determined, the gifted and ungifted, those who have the will-power to win through and those who haven't, more than a few painting and sculpture teachers earn a chance to do their own work.

Today Gloucester, Provincetown, Ogunquit, Woodstock, and the other famous eastern art colonies have not enough square feet to provide standing room for all the embryonic masters struggling to make the grade. You are invited to paint in the sunshine of Florida, the woods of Oregon, the adobes of New Mexico, throughout the middle west, and up and down the Pacific Coast. There is a kind of teacher and a kind of place for every kind of aspiration. There are foreign teachers driven here by the war and American teachers repatriated to add to those already on the ground. Over the land the aspirants spread literally by the thousands. And this despite the fact that art is, economically, the most uncertain pro-

fession in the world today. What does it mean, this spread of summer art classes? Is it part of a significant growth in America? Or has the art school provided for the young a chance to spend the summer with more enjoyment?

The happy, spoiled American public which takes its winter art exhibitions quite irresponsibly as its due, passes from this gallery to that without wondering much about how, where, or when the paintings or the sculpture that it smiles upon was produced or how the men and women who make them manage to live. Taking for granted the free exhibitions that are offered on every side, the public does not realize how many of these would not exist were it not for the intensive labors of the artists during the summer months.

Those boys and girls ever present in the midst of their favorite colonies are very actual supporters of the producing painter and sculptor. Moreover, among them, as I have said, are the artists of the future. The layman looks at them with a varying sense of envy, disapproval, and fascination. They are full of life, these artists of the future. They dress freely and move freely. They have an air of being in the midst of the most wonderful opportunity that life could offer. For some of them the summer art school is just a lark. And out of their nation-wide armies a relatively small group ever comes to distinction.

This does not mean that their summers have been ill spent. Between the purely frivolous and even the avocationally minded, there is a broad gap. Beyond these, across a still wider gap, one finds the boys and girls endowed with the will power on which almost as much as on their talent depends their success. Meanwhile, these children of the light carry on an invaluable, if not necessarily impartial mission. Frequently their teachers become, in their eyes, the best of painters or the best of sculptors. Frequently they repeat this as an unqualified fact to their friends at home. To this natural enthusiasm for the teachers who have opened their eyes to a new world, they add another more valuable contribution to the life of America. They act as healthy irritants to older people forever qualifying and requalifying, by passionate direct statements of their loves and hates. Their criticisms leave no loop-holes. Their fervor knows no bounds. Their fine disdain of reasonableness in judgment upsets and stimulates those who take their art too placidly.

The safety zones of 'ifs' and 'ands' and 'buts' are not for them. The art which does not give them what they want is no good. The art which does is beyond compare. They go to art to take from it and with regardlessness they condemn and appraise. They wound the proprieties of regimented taste and, not satisfied with this, throw pepper in the wounds. But after all, they are the cheer leaders of the contemporary.—FORBES WATSON.





PHOTO BY CHARLES SHEELER

*William Zorach carved "Mother and Child" from a block of Spanish Florida Rosa marble. He feels it to be his best sculpture. He writes: "My aim sculpturally was to achieve unity and solidity—a structural relationship of masses and forms rhythmically bound together"*



*Detail of Zorach's "Mother and Child" shown on opposite page*



PHOTO BY CHARLES SHEELER

## THE BACKGROUND OF AN ARTIST

### PART II: PRODUCTIVE YEARS

BY WILLIAM ZORACH

I HAD SAVED one hundred and sixty dollars. Abe Warshawsky, a young artist and neighbor, was on his way to Europe. He advised me to go to New York with him and study at the Academy School. I bought a ticket and we both took boards along to put across the train seats, and slept uncomfortably. Abe took me to a cousin's house for room and board. I gave her my money; she paid a debt to a brother-in-law, a saloon keeper, and we all starved together that winter. I slept in a clothes closet. I attended the Academy mornings and afternoons and the night classes as well. In the summer, I went back to lithography, returning to the Academy in the fall; but this time I rented a room and ate in restaurants. I spent my spare time in the Lenox Library, studying the drawings of Holbein, Ingres, and Dürer, and copying old masters in the Metropolitan.

By this time I was earning a good salary at lithography and my next trip was to Paris. This was in 1910. I had never heard of the modern art movement over here in America, but when I arrived in Paris it was going strong. I tried various schools but finally wound up in a class where Emil Jacques Blanche criticized in English. I wasn't in any state of mind to learn

French; I wanted all my time for painting. The school was La Palette; Blanche Cottet and others criticized, but so did John Duncan Ferguson, and the school was all Ferguson. There I saw painting, the wildness of which I had never dreamed. It was at La Palette that I met Marguerite, and I couldn't believe a nice girl could paint such wild pictures. Marguerite had been in Paris since 1906.

I spent the summer sketching in the south of France, and sent five pictures to the Autumn Salon; four were accepted and hung on the line. My friends were amazed, and said it wasn't because of their merit but because the jury felt patriotic over the subject matter. I had been interested in pure color and impressionism, then in Cézanne, van Gogh, and Gauguin, and before I realized it, I was as wild as the rest.

I returned to America broke; had a show of my southern France paintings in Cleveland which netted me just fifteen dollars, and went back to the lithograph shop. Within the year, I had saved twelve hundred dollars—Marguerite had three hundred dollars. We met in New York, went down to City Hall, were married, got ourselves a studio. Canvas and paint we had brought from Paris, furniture we picked up anywhere we could find or borrow it, and red, blue, and yellow paint obliterated its origin. We painted our floors with red lead, and decorated our walls with murals.



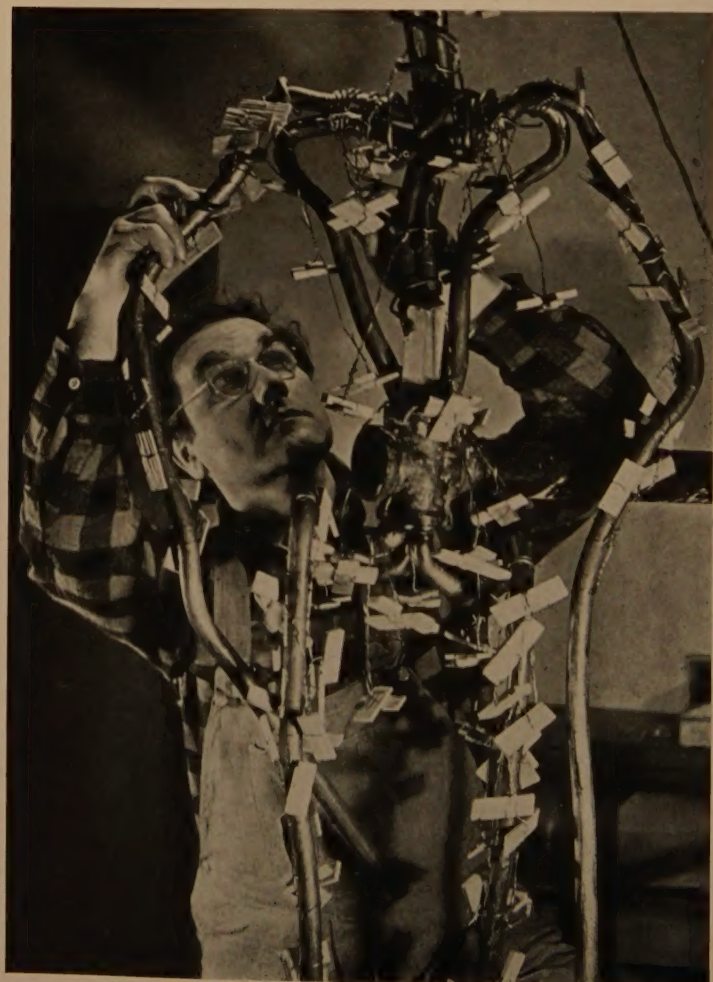


ABOVE: Zorach's plaster cast of "Vita Nova" before casting in bronze

We were modern (wildly modern) in days when a mere handful of people in America even knew Cubists and Fauves existed. We were drunk with the possibilities of color and form, and the new world that they opened up. Soon after this, the Armory Show was put on, and we each had a canvas there. The great developments that had been changing art in Europe, had formally reached America. There were about a half dozen young artists experimenting and feeling their oats. We got together and held a show at the MacDowell Club.

I thought I could still make a living doing commercial art on the side. I tried posters, magazine covers, anything. It was no go—I could not sell one. I saw I would have to educate art editors to wanting something I did not want to do. Here I made the decision not even to think of commercial art. I was encouraged in this by Marguerite, even when things looked hopeless; when the temptation to go back and earn money at lithography was so strong I almost weakened, she was firm against it. We held out, but God knows how we ever got money to live on—bits of teaching, writing, odd jobs, and infinitesimal sales. I spent a lot of time wandering around galleries, and I guess every dealer in New York got to know me. I talked modern art to them till they crawled into their cubby holes when they saw me coming. Montross once threw me out, saying no such atrocities as Matisse or Picasso would ever hang in his galleries, and I went down in the elevator shouting: "You'll be exhibiting them yet!" Two years later, Montross had a big Matisse show.

Sam Halpert introduced me to Charles Daniels. He was interested in opening a gallery. He took us on, gave us one-man shows, sent more than welcome boxes of fancy groceries to us in the country, told us how to invest our money in stocks when we didn't even have fifty dollars in the bank, did everything for us except pay us promptly for what he sold of ours. I guess he was always as hard up for money in his way, as we were in ours. We also had little exhibitions at home. At one of



RIGHT: Zorach building up the armature for "Vita Nova." This elaborate framework is needed to hold the considerable weight of the clay used in modelling a life-size figure. This figure was done in 1940

PHOTO BY WALT SANDERS FROM BLACK STAR



Zorach carved his "Portrait of the Artist's Wife" in Tennessee marble. Eighteen inches high



PHOTO BY PAUL HANSEN

these, we met Dr. and Mrs. Alfred Raabe who not only bought little things from us, but persuaded their friends to do likewise, and whose friendliness made many difficult years less difficult.

One day, I was told of a big collector, a Mr. Hamilton Easter Field, who was very much interested in our work, and wanted to come over and see us. We were all excited and hopeful. A large gentleman came up our stairs, a market basket on his arm, and a young fellow with him. It was Mr. Field, and the young fellow was Robert Laurent. "I was doing my weekly shopping at Fulton Market and thought I'd run in and see your work. You know you can get fish two cents a pound cheaper in Fulton Market than in Brooklyn." Field never bought any of our art but he did let us live on a farm of his in the White Mountains where we had a wonderful summer.

During the winter, we would save up one or two hundred dollars, sublet our New York studio in April, and go to the country. A garden supplied most of our food, and from living, and the life around us, we drew material for our work. Summers were not vacations to us—they were times to forget the problems of making a living and to concentrate on work. In the late fall, we would return to face the winter broke, with one or two babies, and often to find our summer tenant hadn't paid the rent, and our studio a wreck.

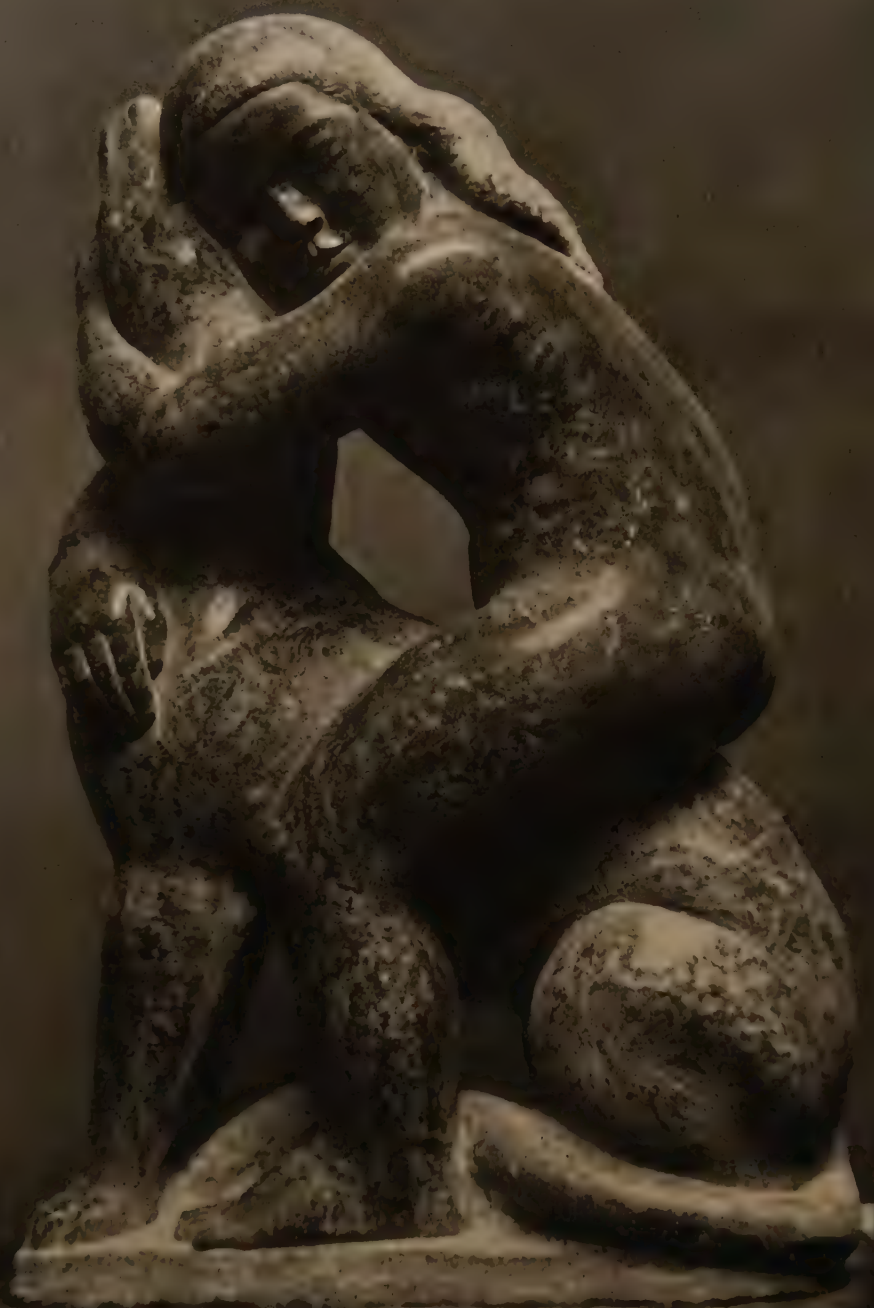
After Mr. Field's summer, I met Mrs. Henry Fitch Taylor in a gallery. She asked me where we were going for the summer. I said I didn't know. She said she had a deserted farm in New Hampshire which we could use. The farm was in a

hollow among wooded hills—five miles from a village—no neighbors, desolate, empty, and mosquito ridden. The problem of milk was solved by renting a cow; the problem of supplies, by buying a horse and buggy for twenty-five dollars. It was a swell summer, and it was here in the course of making block prints in 1917, that I did my first carving in wood. The block print was done on a butternut panel from an old bureau.

I did not stop at a block print, but went on and developed a low relief. The next summer, also in New Hampshire, Mrs. Taylor had up Applegate, a potter. I did my first modeling in clay. Applegate built a kiln out of an old tin stove and bricks. We sat up many a night on a twenty-four-hour firing. It was great fun with roasted potatoes and hot dogs, and the dawn finding us bleary-eyed with smoke, and tense with expectancy. But when the kiln was cold, our masterpieces were usually wrecks. But from this period I have my *First Steps*, one of my first sculptures and one that holds up with my later work [illustrated last month, page 162]. For I came to sculpture not as an art student, but as a mature artist. The art knowledge I had been building up, and my own natural qualities, led me into sculpture equipped with even a greater maturity than I had ever known as a painter. Sculpture, direct carving, was an expanding universe, a liberation, and a natural form of expression to me.

A summer in Stonington, Maine, found me carving three figures out of a tree stump, but I was still a painter. The next summer in Provincetown, I carved two figures in wood, my children, and that winter when I went back to New York, I





*In "Affection" Zorach makes a permanent record in York fossil, a black marble, of the love of children for animals*

went down to the piers at the foot of Sixth Street and brought back hunks of wood. I carved a three-foot *Mother and Child* in mahogany, and also a group of two children. I never painted in oils again. I got a job to do a life-sized *Bodhisattva* and twelve Chinese heads, for a silk exposition. I studied the Chinese Buddhas at the Metropolitan Museum, and learned a great deal about real sculpture.

An architect with imagination saw my little butternut panel and through that I got a commission to carve two large walnut doors. This led to other things, and it was a very active and profitable period in my life. I became deeply interested in the dance, and in the sculptural aspect of gesture. I got roped into painting scenery, acting, and producing plays with the Provincetown Players. These were days when the younger artists were friendly and helpful to each other. I hung out a good deal with Diedrich Lachaise in those days, was young and very friendly, and admired my wood carving and encouraged me in the beginning.

The problem of raising two children, keeping house, and producing art, had to be solved by sharing duties which we both did willingly. While we painted and worked the children were always around (or on our necks). Once Tessim swallowed a glass of concentrated red dye which almost killed us, but had no effect on him. I ran a wood-carving tool into my wrist and cut a tendon, while keeping an eye on Dahlov and carving at the same time. It became a common sight around Washington Square, to see me pushing a two-wheel cart with one baby in it and the other following beside me. Both children were dressed in gay embroidered colors. Dr. Percy Stickney Grant often met me while out walking the children and always stopped and chatted with me. The time when he found an abandoned baby on his doorstep, he wrote to me asking advice on how to take care of the child.

The summer we were in California in the Yosemite Valley we met Caroline Pratt of the City and Country School, and that contact was the beginning of my interest in progressive



schools. My children grew up in them, and I taught art once or twice a week. I was fascinated by the natural ability of a child to express himself and in the problem of developing this ability, without superimposing methods. I still am fascinated by the work of children.

We found and bought the farm on Georgetown Island, Maine, where we have spent half the year for the last twenty years, and where I have done most of my stone carving outdoors, regardless of weather and mosquitoes. I have always derived my inspiration from my life and the life around me. To hire a model and sit down to work, has no meaning to me. My children, the animals I know, my wife, the people who enter my life—things that are deeply a part of me and in which I see a relationship to life, through movement and form and an inner spirit—these are my material.

I love animals and people; I am a social human being and yet I am a solitary one. As a boy, I never ran in gangs; as a man, I never belonged to clubs or societies, except a few art societies, and I hate to become involved in the activities of these. I am never seen around night clubs or sports, but mostly in gatherings of artists or those interested in art. I'm afraid I have a one track mind. I am a simple person, close to the earth. I don't thrive in the rarefied atmosphere of sophistication that surrounds certain phases of art. This delving into an ingrown world removed from reality, this seeking of vicarious thrills, is much like a burl on a tree, having its uses and beauty but an unhealthy growth. Nor do I thrive among the mental, metaphysical, and algebraic flights of art. All this had its share in torturing my poor brain in the beginning. I turned to sculpture where I found a physical and emotional outlet. Here was a man's job.

The day my *Spirit of the Dance* was thrown out of Rockefeller Center by Roxy I felt was the blackest moment in my life. I was stunned and heartbroken. Now I sometimes think the attending publicity probably did more to create whatever fame may be attached to my name than anything else that has

happened to me. My greatest adventure in art was buying a three-ton block of marble, getting it up to Maine and into my tiny studio converted out of an old blacksmith shop. Facing this huge block I started in with chisels and a hammer to create the conception of the *Mother and Child* that was evolving in my brain. It was one of those rare periods when I was free from financial worries and I spent three years in completing the work. The problems of making it were tremendous, but the problems of handling it after it was done presented difficulties, to me at least. I bought chain blocks and dollies, propped up floors with huge beams to hold it, and rolled it through the streets of New York at five o'clock one Sunday morning for exhibition at the Downtown Gallery.

Having the kind of ability that finds expression in monumental work, I always felt I wanted commissions to do monumental sculpture. But when I come up against committees and sub-committees that argue and advise and change this and change that, until an artist has no heart left and all life and worth-whileness has gone out of the work, whatever zest I have had for commissions vanishes. Not that I'm likely to get them, for even when I have won competitions, which I did on two occasions, I didn't get them. (I refer here to private commissions, not to the commissions awarded me by the Section of Fine Arts.) Frankly the greatest value of a commission is the possible financial freedom and subsequent peace of mind it gives one, making it possible for a time to devote all one's energies to creation.

That is all I really want from life, to be able to conceive and create my work out of myself and my life; to develop it to the extent of my ability at my own pace. And then have someone want it badly enough to buy it so that it goes out into the world and I can still continue to create. It is in this way that the finest work comes out of an artist. When someone acquires a piece of sculpture done in this spirit, he has a real work of art.



"Youth" is William Zorach's most recently completed group





ALL PHOTOGRAPHS COURTESY SECTION OF FINE ARTS, FEDERAL WORKS AGENCY

WILLIAM C. PALMER, NEW YORK: WINTER WEEK-END. GOVERNMENT PURCHASE FOR PUBLIC HEALTH SERVICE HOSPITAL, LEXINGTON, KY.

## WATER COLORS FOR HOSPITALS

BY JANE WATSON

IN A FAMOUS sonnet William Wordsworth paid tribute to his medium. He accused the Critic of being "mindless of its just honors" and cited the poets who had lifted the sonnet to greatness. In Milton's hand, "The Thing became a trumpet. . . ."

The modest water color has had no such press agent. But ever since Winslow Homer there have been American artists who have made the thing a trumpet. While it continues to be a favored and satisfactory vehicle for the amateur, some of our finest artists have created their best and most spontaneous work in water color.

I am not going on to say that the Section of Fine Arts water color competition released ten thousand trumpets. However, the jury, which was composed of John Marin, Charles Burchfield, Eliot O'Hara, and Buk Ulreich, remarked particularly on "the freshness, vitality, and in a surprising number of cases, distinguished quality of the entries." They were impressed by the abundance of talent brought forth. A good part of the material was by artists whose work was unfamiliar to them. They remarked that it seemed more vigorous and original than the average run of entries in official exhibitions.

In these days when the tendency is to hitch art to any new star that appears, provided it is sufficiently spectacular, it

is good to see a project which aims close to earth, seeking wider range after meeting its first targeted objective. This season Edward Bruce, Chief of the Section of Fine Arts, has been much concerned with securing government and promoting private purchase of water colors, primarily for distribution to hospitals. His idea took shape in the national competition launched by the Section last November. With the aid of funds from a Carnegie grant he has been able further to realize his plans and is working persistently to encourage people to buy water colors for hospitals, for other institutions, for the places where people live and work.

In November, it will be recalled, the jury met in Washington to review the staggering total of ten thousand water colors. They were sent in by artists from all over the country, some well established, many little known, in response to the Section's invitation to compete for purchases to be made for the U. S. Marine Hospital for Lepers at Carville, Louisiana (two hundred with government funds, one hundred with funds from the Carnegie Corporation). The jury chose the three hundred and set aside as many again with an eye to future disposition.

From May 15 to June 4 in Washington visitors to the National Gallery will have the opportunity to see two hundred of these water colors, the balance having already been sent to the hospital. This group constitutes the first temporary exhibition to be held in the National Gallery and the first work by living American artists to appear in the new building.



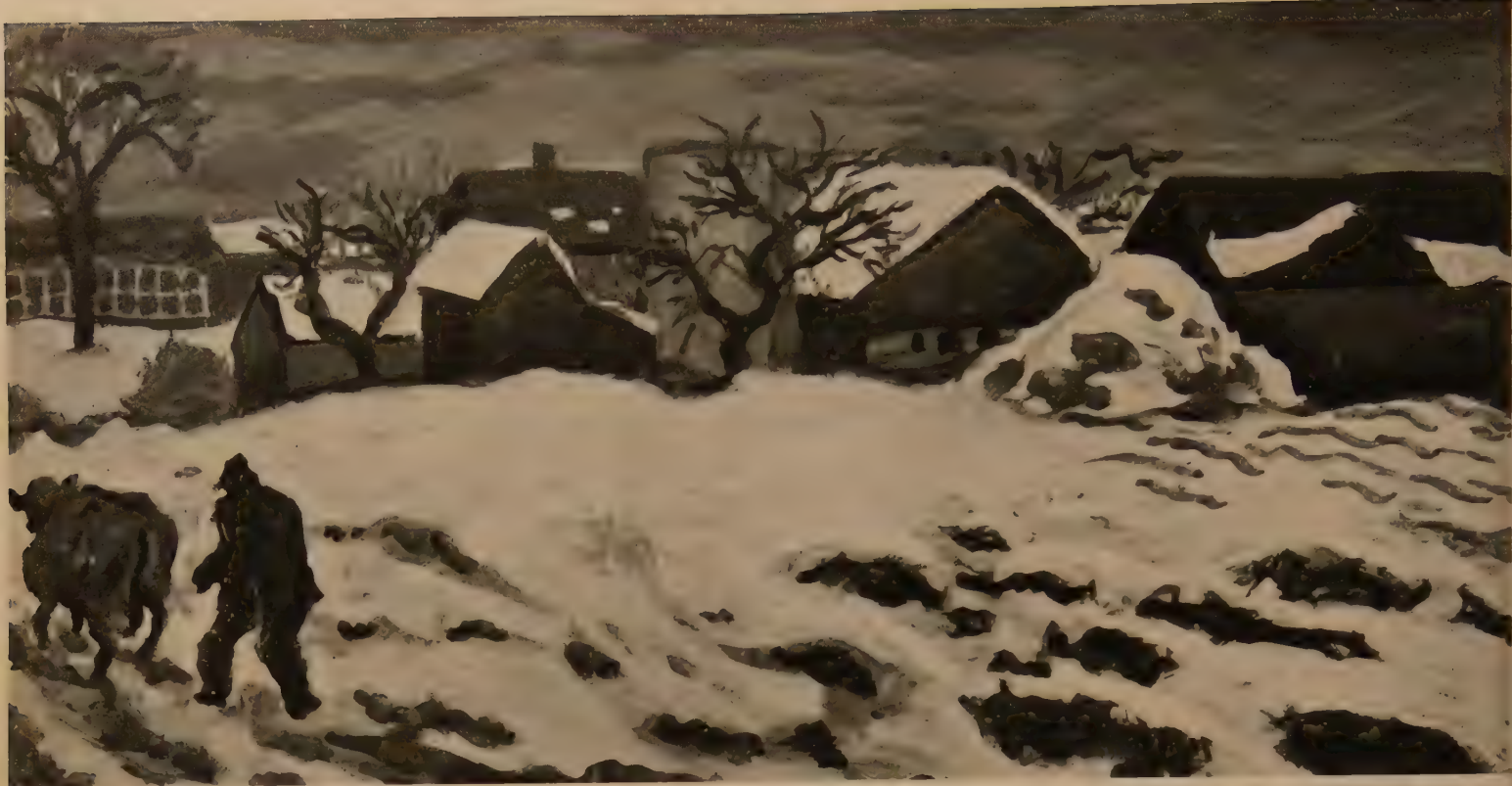
PHIL PARADISE, CALIFORNIA:  
THE PINTO COLT. INCLUDED IN  
THREE HUNDRED PURCHASES  
CHOSEN FOR U. S. MARINE HOS-  
PITAL AT CARVILLE, LOUISIANA



CHARLES THWAITES, WISCONSIN: BULLS. GOVERNMENT PURCHASE FOR PUBLIC HEALTH SERVICE HOSPITAL AT LEXINGTON, KENTUCKY







SCHOMER LICHTNER, WISCONSIN: WINTER LANDSCAPE. ONE OF THREE HUNDRED PURCHASES FOR U. S. MARINE HOSPITAL, CARVILLE, LOUISIANA

DONALD B. GOOCH, MICHIGAN: FISH BASKET. INCLUDED IN THE AMERICAN FEDERATION OF ARTS TRAVELING SHOW OF SELECTED WATER COLORS





From the Capital it will be shipped to the Cleveland Museum to be shown from June 11 to July 13, thence to the Detroit Institute of Arts (July 20 to September 7), and the Whitney Museum of American Art (September 15 to 30). From November 2 to December 7 it will be displayed at the Pennsylvania Academy of the Fine Arts in Philadelphia, concurrently with the Academy's own annual water color show.

The American Federation of Arts is circulating a group of thirty-two of the water colors chosen from the competition entries. And the Section itself has a traveling exhibit of fifty which will soon go to the new U. S. Army hostess club at Fort Dix, New Jersey, making the first display of its kind in a military environment.

Since the competition ended, a rotating exhibition of the water colors has occupied the walls of the Section headquarters. The public has been invited to attend, and to buy. So far, the sum of \$17,010 has gone into the pockets of the artists through this project, \$9,000 from the original purchases by the government and the Carnegie funds, \$4,500 through additional purchase by the government (the water colors will be distributed to two other United States marine hospitals), and \$3,510 through private sales. This last figure includes purchases made by individuals for donation to hospitals, and the sale of three water colors to Warm Springs, Georgia, Foundation.

So much for the figures. Not impressive as this country knows figures, but notable in a field where consumption lags miles behind production. All the works have gone, with the consent of the artists, for the modest uniform price of thirty dollars apiece. This has given rise to some controversy in the case of sales to individuals. However, those artists who



*Above:* PAGE CARY, PENNSYLVANIA: FISH STAND. CHOSEN FOR GOVERNMENT PURCHASE, SECTION OF FINE ARTS COMPETITION, FOR CARVILLE

*Below:* MARGARET C. GATES, DISTRICT OF COLUMBIA: LIVE OAK TREES. GOVERNMENT PURCHASE FOR FORT STANTON, NEW MEXICO, HOSPITAL







*Above:* LILY HARMON, NEW YORK: FLOWERS IN A BLACK VASE. GOVERNMENT PURCHASE FOR FORT STANTON MARINE HOSPITAL  
*Below:* ROSELLA HARTMAN, NEW YORK: STILL LIFE WITH PHEASANT. ONE OF THREE HUNDRED JURY CHOICES FOR CARVILLE HOSPITAL

grumble about low prices must note that here there is no percentage taken off by a dealer, and that every picture sold is instrumental in forwarding a plan to secure greater support for American artists and to bring art closer to the human life from which it springs. The object of this undertaking is to serve as stimulus to purchase as well as to answer the human need for art in hospitals.

Although there are outstanding exceptions, most institution buildings, particularly hospitals, present a far from cheerful aspect. While the government art projects have done much to enliven public buildings, there is still vast room for private enterprise. Institutions are inclined to confine their art purchases, if any, to elaborate portraits of trustees or staff members. Or, grim reminders of environment, commissioned oils of clinical operations are prominently displayed. Most hospitals today are hard pressed for funds to secure the essentials. But we are coming more and more to recognize the need for sustaining the spirit as well as the body. Where the institutions themselves cannot afford to make the purchases there must be individuals willing to make donations so thoroughly worthwhile.

The water colors reproduced in these pages were picked at random from among the entries. They barely suggest the breadth and scope of material submitted. However, I believe they tell us, if we need to be reminded, that strength and grace are not incompatible. The results of this water color competition give additional evidence that the medium has been developed well and vigorously in this country. But, more than that, they represent a kind of creative expression that remains a source of strength, even in times such as these. And the project itself is proof of a quality of vision and leadership more needed now than ever.







*Above:* ELIZABETH TERRELL, NEW YORK: STILL LIFE WITH FRUIT. IN THE COLLECTION OF MRS. JOHN BURROWS, WASHINGTON, D. C. *Below:* FERDINAND LO PINTO, NEW YORK: YUKON RIVER FISH DRYER. INCLUDED IN AMERICAN FEDERATION OF ARTS TRAVELING EXHIBITION







Figure 1. Silver Alpaca. Collection American Museum of Natural History, New York

# PRE-COLUMBIAN ANDEAN ART

## PART IV. METALS, WOOD, STONE

BY PHILIP AINSWORTH MEANS

SO FAR WE have been discussing the ceramics and textiles of the ancient Andeans, the materials in which they usually worked. Probably at least three quarters of the Andean material in our museum fall into these categories, with the result that most people think of them as all-important. In this final article, therefore, I describe a few objects of stone, wood, and metal, less usual materials for the Andeans, but handled by them with their accustomed vigor and skill.

Anyone who has considered the Incas and their predecessors at all has inevitably heard again and again, to the point of boredom, of the "treasures of the Incas." By this very imprecise term certain sorts of popular writers, lecturers, and other publicists designate the gold and silver objects made by the ancient peoples of the Andes. The same term crops up with disturbing frequency in the Andean countries themselves, filling the minds of citizens and of chance visitors who have less money than they want with unhealthy and unholy desires. Unfortunately, seekers for sudden wealth do come upon such treasures just often enough to encourage others to go on with the evil work.

This would not be so bad if the gold and silver objects recovered from tombs and other hiding places were always regarded primarily as objects of art, to be placed in museums for the delight and instruction of all. But they are not, and consequently in most cases are merely melted up and sold for their bullion worth. For this there is the distinguished precedent afforded by no less a person than the Emperor Charles V who, on being asked to look at some of the choicest gold and silver objects contained in the ransom of Atahualpa, refused even to glance at the things, and brusquely ordered them turned into cash.

As a matter of fact the ancient Andeans in all their periods produced much fine art in various minor materials. Selected specimens will show that the makers had a notable degree of technical skill in handling their material, with the result that beauty coupled with daintiness often characterizes their work.

I shall not attempt here to present any specimens of gold-work because, as it happens, I have found none which seem to me to possess artistic merits of a sort that would appeal to modern taste. Fortunately, for those who are interested in



gold, and even in platinum, we have a number of recent publications by distinguished scholars, one American, one Danish, and one German.<sup>1</sup>

To the ancient peoples of the Andes all metals were merely materials to work with. They did not represent what we call money. But gold and silver, because of their lustrous beauty, were held to be more admirable than copper and bronze. There are folk legends which declare that gold was the sweat of the Sun and silver the sweat of the Moon, cast from them during the making of the world.<sup>2</sup>

In Figure 2 we see the cunningly wrought bronze head for a ceremonial staff. It has the form of a marine bird so naturalistically portrayed that an ornithologist, for instance my friend, Dr. Robert Cushman Murphy,<sup>3</sup> would have no trouble in telling us exactly what it is. But since the object was to serve a decorative purpose, the artist did not merely copy his model. Instead, he adorned the wings and the tail of the bird with inlaid strips of other metals, cleverly inlaying small bands of copper and silver in the base metal. The general effect of this piece is one of elegance and symmetry; it also exemplifies the painstaking care with which those early people embellished their ceremonial insignia.

Equally admirable from an artistic point of view, and even more lifelike, is the silver alpaca shown in Figure 1. This cleverly wrought object was purely ornamental in purpose. The long rough coat of the alpaca hangs almost to the ground and his head has the disdainful expression which so often characterizes the beast. How the work was performed is by no means clear. Probably a sheet of silver was beaten thin and afterwards hammered and otherwise worked into the form in which we see it.

Still more remarkable is the famous *Fisher-Boy Knife* shown in Figure 3. It is a small, extremely dainty bronze casting about five inches long. In spite of the green patination which now covers it, the degree of realistic vitality in the group of boy and fish give to this small instrument an unusual charm. One can sense the struggle between the boy and his catch, linked as they are by a remarkably thick fishline.<sup>4</sup>

Wood carving was an art brought to high perfection in other civilized parts of ancient America, but in the Andes there seems

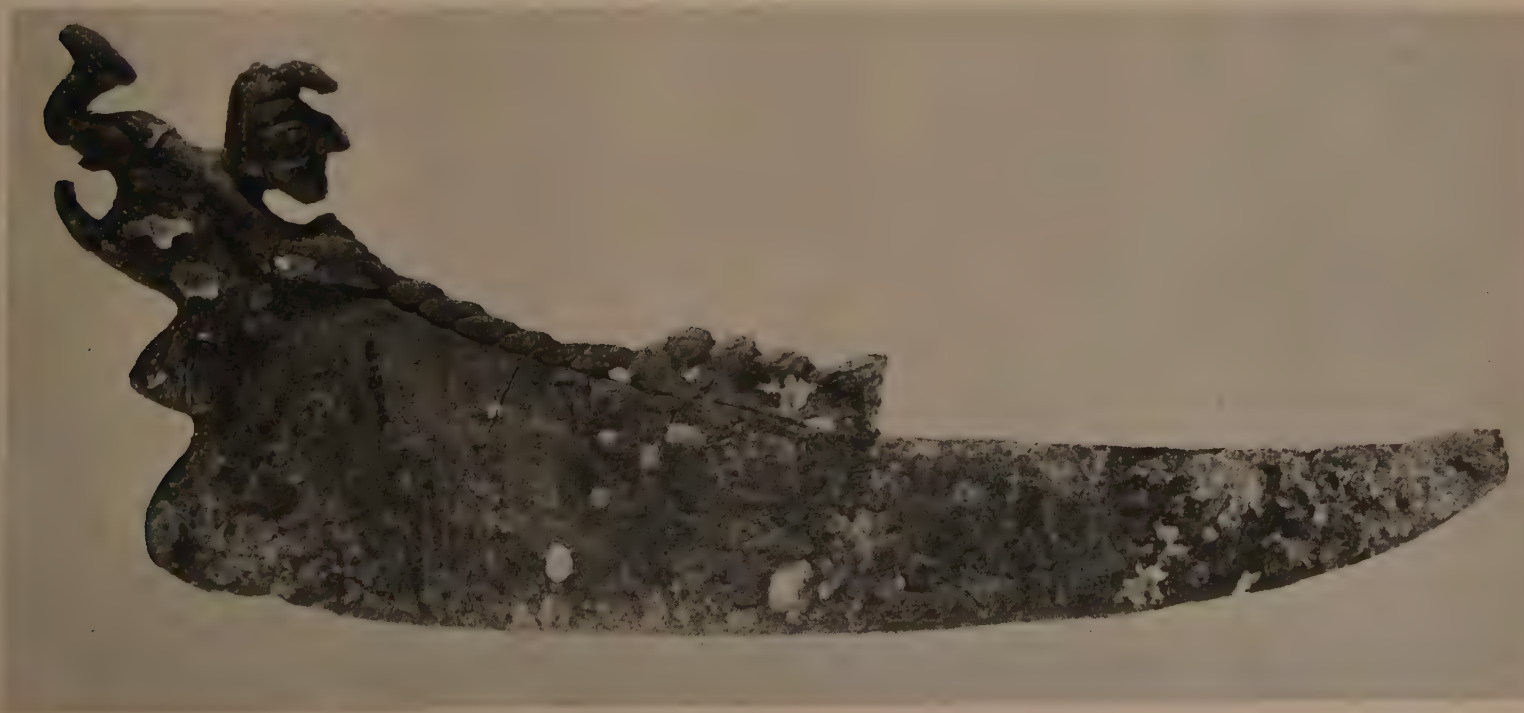
to have been relatively little attention given to it,<sup>5</sup> possibly because in the regions where the most advanced people lived there was no wood which lent itself naturally to the wood-carver's requirements. Nearly all the fine wood-carving which we have from the coast of Peru is made of hard wood brought from the eastern forest region.

In Figure 4 we see an example of this sort of work. It is the back of a mirror sculptured in a style which clearly iden-



ABOVE: Figure 2. Bronze head for a staff, inlaid with copper and silver. Dumbarton Oaks Collection, Washington, D. C.

BELOW: Figure 3. The "Fisher-Boy Knife" from Machu Picchu. Collection Peabody Museum, Yale University







LEFT: Figure 4. Back of a mirror. Wood. Late Chimu period. Collection Museum of the American Indian, Heye Foundation. RIGHT: Figure 5. Mirror with carved and painted wooden frame. The reflecting surface is of pyrite. Probably Late Chimu period. Collection Museum of the American Indian. BELOW: Figure 6. Four wooden spoons. Classical Tiahuanaco period. Collection American Museum of Natural History





RIGHT AND BELOW: *Figure 7. Two engraved stone tablets. Early Chimú period. Collection American Museum of Natural History, New York City*



BELOW: *Figure 8. Stone bowl, probably of the Incaic period. Collection University Museum, Philadelphia, Pennsylvania*



tifies it with the Late Chimú period (about 900 to 1400). In a small niche with an overhanging roof we see a richly dressed human figure who seems to be ensconced in a small shrine. This carving from Lambayeque was probably more than an instrument of mere vanity; rather, the figure so painstakingly carved upon its back must have had some deep meaning for the artist.

Another mirror, this time seen from in front, is shown in Figure 5. In general shape it is not unlike the other; but here there is relatively little carving—only three heads along the top. Most of the ornamentation on the frame is painted. The reflecting surface itself consists of a rectangle of lustrous pyrite neatly set into the frame and attached with a mastic substance. This mirror, which might belong to almost any period, comes





Figure 9. Silver plaque from Pachamac. Classical Tiahuanaco period. Collection American Museum of Natural History, New York City

from the coast of Peru. It is about eight and one-half inches high.

Most remarkable of the wooden objects reproduced are the four spoons or ladles shown in Figure 6. The larger are about six inches high and are carefully wrought in hard wood. The elaborate figures carved on the handles of these spoons are in the purest Classical Tiahuanaco style of about 600 to 900. In spite of the difference of material between these and the figures carved in square-edged technique on the Monolithic Gateway at Tiahuanaco, there is a close resemblance between the designs, albeit the Gateway figures have greater vitality and liveliness.

Stone was carved by the pre-Spanish peoples of the Andean area in all their periods. Figure 7, for instance, shows two small rectangular stone tablets engraved with designs of warriors, armed and panoplied. They are clearly in the Early Chimú style (prior to 600 A.D.). Although engraving on stone is less applicable than pottery to the expression of vigor and of speed, these designs decidedly express those qualities. The artist has conveyed the sense of warriors running into battle across rough ground in a remarkable way.

Also of stone but very different in technique and appearance, is the massive black bowl shown in Figure 8. In all probability it comes to us from the Incaic period; it is strongly reminiscent of certain stone carvings still to be seen near the ancient Inca capital. At any rate the workmanship of this bowl compels one's admiration. The immense labor which went into its carving and polishing and the resultant symmetrical beauty suggest that it must have been a prized ornament in some temple or palace.

Of all the specimens selected for presentation here the one most likely to appeal to modern taste is the silver plaque shown in Figure 9. It was evidently intended for a breast ornament for a high personage. The design is one of the most subtle and striking in the whole range of Andean art, and therefore demands careful examination. It consists of two fishes, highly conventionalized, shown facing each other in profile so that their tails merge in the middle of the plaque. Between their mouths is a third fish, seen full face, whose tail appears at the bottom of the plaque below the tails of the other two.

The plaque must have been made about like this: First a thin plate of silver was cut into shape with a chisel, both

(Continued on page 274)



# JOSEPH GANDY:

## PROPHET OF

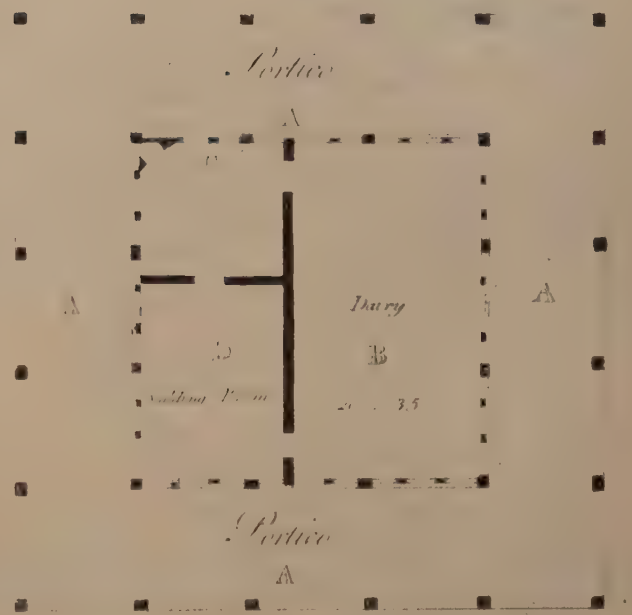
## MODERN ARCHITECTURE

BY DIMITRIS TSELOS

AMONG THE SMALL number of architects of the last century who have been designated at different times as prophets of modern architecture Joseph Gandy should occupy an important place.

The time during which Gandy lived was crucial for western civilization. Waves of political and industrial revolutions were undermining the old order and called for a realistic reorientation of human activities. But the reality of the new problems did not evoke realistic solutions on a broad scale. For all the revolutionary enthusiasms the spirit of the period was largely disguised in seductive romantic metaphors which paved the way to and from a pseudo-classical republicanism to a pseudo-classical imperialism. In architecture this pseudo-classicism appears roughly in two phases. One followed the archaeological and academic precepts and either imitated classical temples or carried out academic programs with a strong archaeological flavor. The other, reflected partly in practice but largely in projects, seemed to understand the inadequacies of historical imitations and sought a structural purism and greater utility by eliminating many elements which had been retained as esthetic embellishments long after their functional reason for existence had disappeared. The theory of such utilitarian and puristic architecture had been earlier and paradoxically enunciated by the Jesuit Abbot Laugier (1711-1769) in his *Essai sur l'architecture* (1755) and *Observations sur l'architecture* (1765) and later it was laconically rephrased by Schinkel as "the convergence of purpose and material." It is to this latter phase that Gandy belongs but he is distinguished from his purist contemporaries in a number of important respects both stylistic and sociological.

The essential facts of Gandy's life are summarized in the *Thieme-Becker Künstler Lexikon*, in *Redgrave's Dictionary of Artists*, and in the *Architectural Dictionary*, but they are not substantially documented. We know that he was born in 1771 and died in 1843; that he studied under James Wyatt and achieved early recognition first in 1789 with a design for a "casino" and again in 1790 for a "mausoleum". While studying in Rome in 1794 he received as a prize a papal medal. His precociousness led to his election as an Associate in the A. R. A. as early as 1803. Being a gifted man of great versatility he painted classical landscapes and figure compositions, illustrated John Britton's *Architectural Antiquities of Great Britain*, which appeared from 1805 to 1835, and practiced architecture independently and in the office of Sir John Soane. In the latter's office he was regularly employed as assistant from 1798 to 1801 and thereafter intermittently as draftsman and "colourist". Even in the words of John Summerson, his most unsympathetic critic, he was "reputed to be the finest draftsman of the day." The building for the Phoenix and Pelican Insurance Company (London, 1805) shows the influence of his employer. But it is in the two volumes of designs which he published in 1805 and 1806 in a field of architecture hardly touched by professional architects before his time that he reveals his prophetic style and social-mindedness.

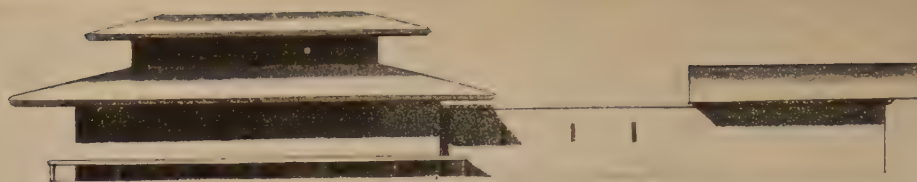


British architect Joseph Gandy, 1771-1843, "tried to produce buildings which in size and plan could meet the varying needs of different agricultural workers, their families and animals." ABOVE: Plan and Elevation of a Dairy. BELOW: Project for a Shepherd's Cottage

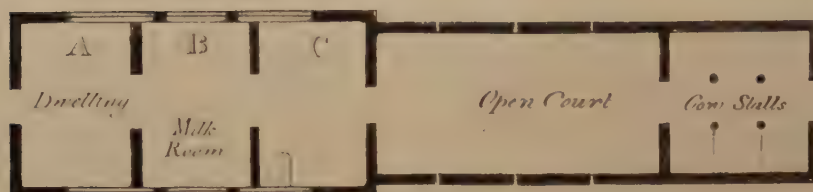


Unfortunately his unconventionality and distinctiveness have been misunderstood. John Summerson in an article entitled "The Strange Case of Mr. Gandy" in *Architect and Building News* (January, 1936), tries to explain the architect's unusual designs in the uncomplimentary light of a pseudo-Freudian analysis—a technique which is being used currently by others in the wishful search for a respectable ancestry for Surrealism. To Summerson, Gandy's projects such as those reproduced seem "strange" and "sinister". He believes that they are the products of a typical psycho-pathic case of the time; the products of a dream world; or the "painful emergence of the subjective concept in art". With the omniscience of the proverbial Quaker he discovers something queer also about Van Brugh, Ledoux, and Soane, but he thinks that these were men of outstanding genius and therefore "able to cope with the demands of architectural practice while developing simultaneously the





10 Feet



*Another Dairy Project by Joseph Gandy. "... He anticipated Frank Lloyd Wright in advising adaptation 'to the particular circumstances of the spot upon which it is to be erected,' in the horizontal emphasis of the building, and in the low overhanging roofs"*



10 Feet

*Gandy's Project for "A Double Cottage for Labourers." Like all the reproductions with this article this is taken from one of Gandy's books*

life of the imagination." He completes the portrait of the "mad" Gandy by references to the fact that he had moved his residence ten times in thirty years, that some of his drawings and paintings bore fantastic titles, and that towards the end of his life (he lived seventy-two years!) he is said to have lost his reason.

Having studied the projects of Gandy long before Summer-son's article came to my attention and without any preconceptions of any kind I feel that the problem of this architect has been unduly and gratuitously complicated. Any truly objective analysis of Gandy's work would lead to a much more favorable estimate of the gifted architect whose character and work an admirer of John Nash cannot understand. Gandy's work is not to be judged by the now obsolete standards of academic architecture but by modern concepts of utility, economy, simplicity, and unpretentiousness to which even his most progressive contemporaries gave but little attention.

Among these contemporaries Nicholas Ledoux is undoubtedly the most significant. Yet notwithstanding the refreshing sociological implications in the ambitious title of his monumental publication, *L'architecture considérée sous le rapport de l'art, des mœurs, et de la religion*, and the Platonic purity of his imaginative abstractions which it contains, Ledoux's projects are largely impractical: pyramidal smokestacks in a cannon factory; a sphere for a gigantic cemetery; a double-

shell cylinder serving as a house for the river director and as the mouth of the river. His realized works such as the Toll-Gates of Paris and the Salt Works at Chaux although frequently impressive were nostalgic compromises with the dying Baroque and the romantic megalomania of the time. The residences of the workers were no more satisfactory since they were obviously conceived more for the delight of the King than for the convenience and comfort of the workers. Among his followers and contemporaries like Dubut, Durand, and Normand, similar purism finds expression in more utilitarian works and projects which were chiefly destined for the bourgeois plutocracy and therefore tended towards pretentious monumentality and impressiveness.

Gilly and Schinkel, the German counterparts of Ledoux, and perhaps influenced by him, display a gift for sensitive design and imaginative expressiveness in their rationalized historical forms. However, with few exceptions their style might be called a liberal academicism in the field of official and courtly architecture which was remote from the needs of the German people as a whole.

In England the dominating architectural personality was Soane. His rationalism, however, was bound on one hand to Neo-classicism and on the other to Palladian academicism. Only occasionally did he rise into imaginative purism as in the broad spatial interior of the Bank of England, the exterior of his residence at Lincoln-Inn-Fields, and the project for the gate at Tooting. In his smaller domestic projects he sacrificed convenience to monumentality and his villas recall more readily the somberness of mausolea than the cheerfulness of country houses. Designing homes for the workers of the factories and the fields was either beneath the dignity of the prominent architects or an activity outside the limits of the "art of building". However there were some signs of change for, as Talbot Faulkner Hamlin remarked in an exhibition of architectural publications, the period from 1790 to 1840 became a golden age of architectural bookmaking—particularly in the field of domestic buildings.

With the exception of John Wood and Joseph Gandy most of the author-architects of such publications thought primarily of the comfort of "gentlemen farmers". As a result most of their projects were concerned with palatial farms and "elegant" villas. The housing of the workers received little attention and its realization depended upon the gentlemen farmers to whose philanthropic sentiments the authors directed their appeals in hyperbolic prefaces.

The only architect before Gandy who realized the necessity



for architectural reform in the life of the workers was John Wood of Bath. In no uncertain terms he attacked the state of the laborers dwellings as "offensive both to decency and humanity" and offered a number of projects for workers' cottages. Their influence as shown recently by John Coolidge (unpublished thesis) extended even to the industrial housing of Lowell, Massachusetts. Designed as single or multiple units these houses were the ultimate in simplicity and economy. But their limited variety and their prosaicness contrast boldly with the projects of Gandy.

Far from being what Summerson refers to as "the painful emergence of the subjective concept in art" the projects of Gandy show the utmost objectivity; they are consistent with the higher social aims of other farsighted individuals in England and confirmed by the analogous objectivity in the contemporary painting of Constable and Turner and in the contemporary social reforms of Jeremy Bentham and Robert Owen.

Gandy's first book was entitled *Designs for Cottages and Cottage Farms and other Rural Buildings, Including Entrance Gates and Lodges* (1805). As revealed in the Introduction (which Summerson finds "priggish") the motive for this book came from a report of the Board of Agriculture which had originated "in the humane desire to increase the comforts and improve the condition of the labouring poor." Gandy shared the views of his older contemporary John Wood who had found the cottages of the poor "mean and filthy", scarcely suitable "for beasts of the forest." But Gandy was also concerned with the bad impression they gave strangers "with respect to the state of the arts in England." He saw that most of what was pleasing in the farmers' and cottagers' dwellings was primarily due to color, situation, and other aspects which depend upon age, accident, and accompanying objects more than upon premeditated design. Furthermore he was convinced that since early impressions are very important in character and taste formation the creation of liveable and attractive dwellings for the farmers and laborers was an all important means of raising the standard of taste of the individual and of the country in general. Therefore in his designs he wished to unite convenience of arrangement with elegance in external appearance. He hoped that his publication would serve the cause of the poor, "diffuse a more extended idea of taste even in buildings of the lowest class and should his exertions towards that end meet with public approbation it is his intention to pursue the subject in a second series of designs which may be

published in the course of the ensuing summer." We do not know whether any of the projects were carried out. Nor can we infer from the appearance of the second volume (*The Rural Architect*, 1806) and the brief and perfunctory preface of gratification, that the public really approved of the first volume. At present the value of the designs may be said to be independent of the public to which they were addressed.

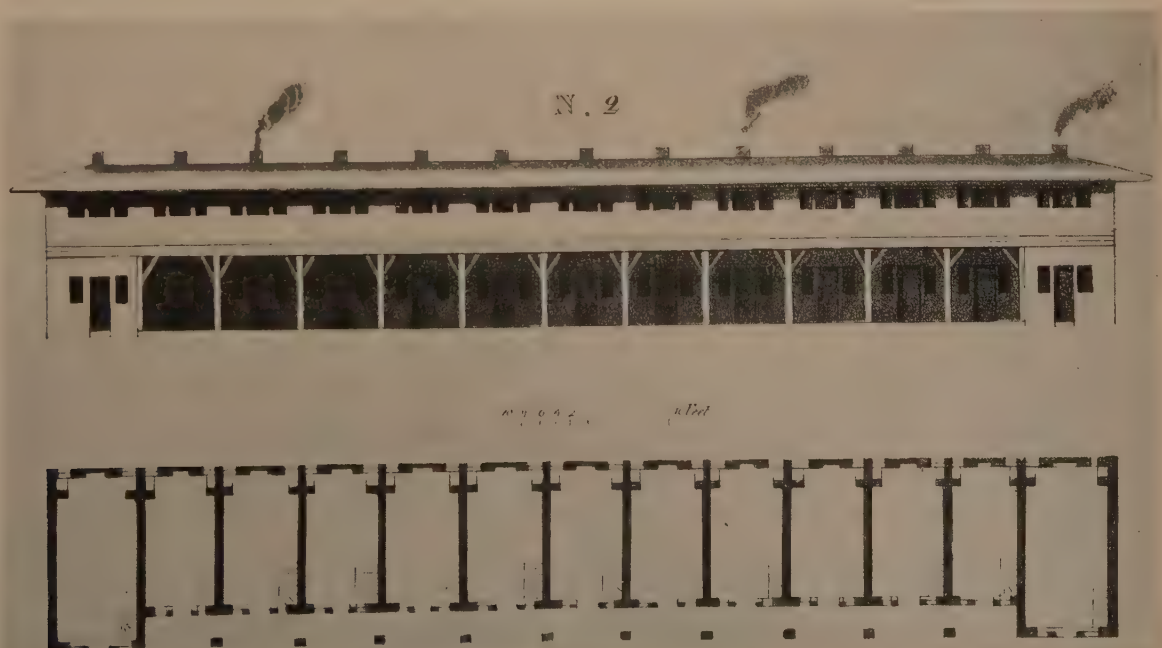
Most of the projects in the two publications are cottages for one or more families of farm workers with or without cowsheds, pigsties, etc. The remainder includes a shepherd's cottage with room for sheep and another for pigs, a house for a miller, another for woodcutters (to be contrasted with Ledoux's project of a house for similar purposes composed of a cubical body with four Palladian openings and a pyramid for a roof!), a dairy, a workshop with offices for a small factory, some attempts at group housing (below), and even a plan for a model village composed of nine circular units each of which contained in pie-cut fashion eight adjacent dwellings.

While he barely touched the more urgent problem of housing the miserable workers of the factories, in contrast with other contemporary architects he at least responded to one important phase of the social and esthetic problem of housing the agricultural working population. He tried to produce buildings

(Continued on page 281)



"... Nowhere do we find such purity of form and rational function as in the plastic units [of] Gandy's project for a lodge and gates"



One of Gandy's tries at group housing, "Groupe of Cottages"

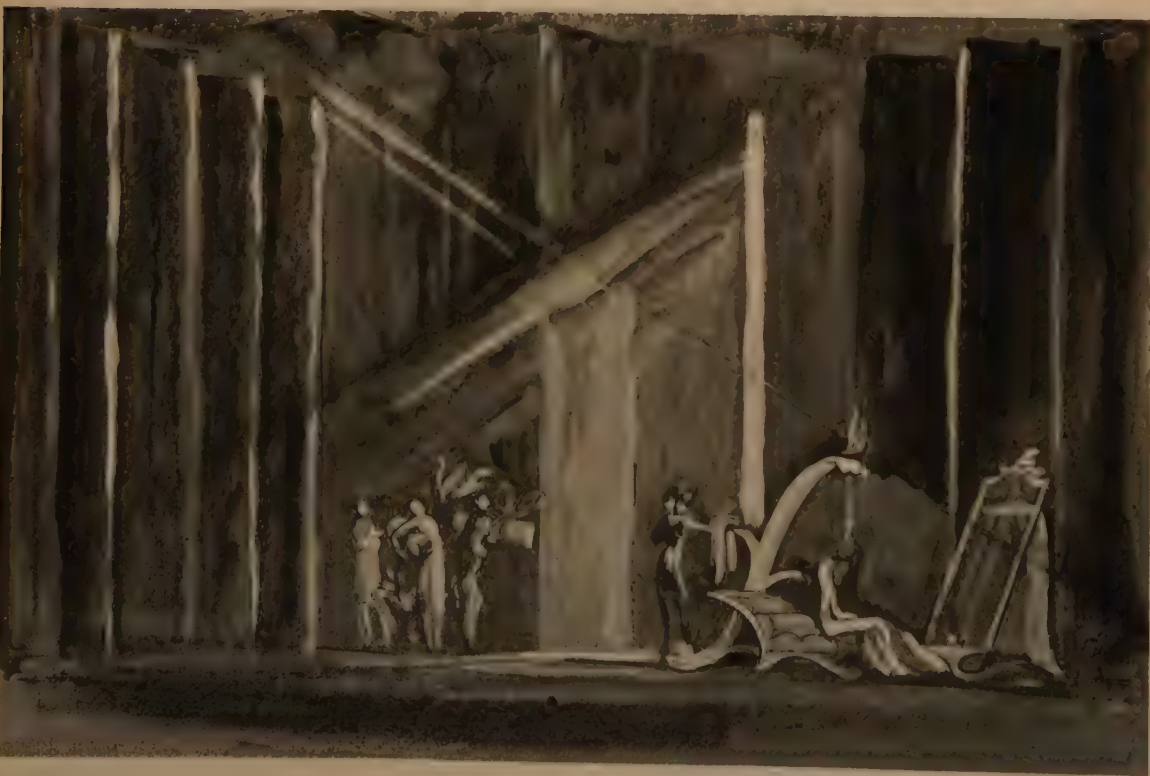




HARRY HORNER'S DESIGN FOR THE PSYCHIATRIST'S OFFICE IN "LADY IN THE DARK," THE MOSS HART MUSICAL PLAY IN WHICH GERTRUDE LAWRENCE IS CURRENTLY STARRING. MR. HORNER'S USE OF ARCHITECTURAL AND GEOMETRIC FORMS TO SUGGEST STREAM OF CONSCIOUSNESS FLOW FROM REALITY TO FANTASY IS CLEARLY INDICATED IN THIS SETTING



THE WEDDING DREAM SCENE IN "LADY IN THE DARK" HAS THE "BEAUTY OF A WELL-DRESSED STAGE COMBINED WITH THE FANTASTICALITIES OF DREAM." HARRY HORNER'S DESIGN SUGGESTS THE LADY'S WORKDAY PREOCCUPATION AS EDITOR OF A PLUSH FASHION MAGAZINE



HARRY HORNER SELECTED AN APT MOTIF TO TIE TOGETHER THE DREAM SCENES AND RELATE THEM VISUALLY TO THE REALISTIC EPISODES OF "LADY IN THE DARK." RIBBONS ARE THE MOTIF; THEY CAN BE SEEN IN THE DESIGN OF COUCHES, CHAIRS, CONSOLES IN HIS SETTING FOR THE BOUDOIR IN DREAM I, AND IN OTHER SETS



# AMERICAN THEATRE DESIGNERS

## IV: HARRY HORNER

BY EDWARD REED

LET NO ONE be deluded into thinking that a study of today's young theatre designers will result in the discovery of one school, of a single theory animating the work of all. No over-all label can describe the work of these men and women, for eclecticism is the rule today, in theatre design as in other fields of art. Howard Bay has plucked something here from surrealism, something there from expressionism, to synthesize his own particular approach to theatre art. We have seen Albert Johnson's mind keyed to the spectacular, to a pageant-like décor related to the Joseph Urban tradition that preceded it chiefly in its differences. Stewart Chaney owns a point of view that might be termed neo-theatricality—a renaissance of imaginative theatre, which was drowned in the flood of realism that has coursed through all branches of the theatre. Harry Horner is again different. He looks on the designer as the "visual director" of the play, his function parallel to and as important as that of the stage director himself.

Horner believes that stage design is nothing when it serves merely as background for an already finished product (the directed play). The designer as background painter and the design as just "a nice background" belong to the past. "Scenery as décor," Horner says, "is eighteenth century theatre." Designing as an operation equal in value to the direction of a play is today's necessity. "If this is the approach," he continues, "the artist will not feel he has to design something which will 'knock 'em down' but will evolve a setting that will serve the play best." Horner tries to convince the director of the play he is designing to look upon him as the visual interpreter. He will sit in on preliminary discussions of the production; his suggestions will not be limited to the backgrounds appropriate to the action but will embrace any notions that he thinks can be of visual aid to the director. The work of the two men must complement each other.

It is not recorded whether Horner established this rapport with Moss Hart, director (and author) of *Lady in the Dark*, which has been the designer's most spectacular contribution to the current New York season. But the results are so felicitous that such a close relationship between artist and director may perhaps be taken for granted. Horner's technique for the "visual director" is thorough. The artist "does not draw a nice picture first but works from the ground plan, with careful consideration of the action, toward the pictorial result. He 'walks' through the action, weighs and evaluates the movement of a character in relation to the part, judges purely directorial effects, and arrives at a visual result in which each movement can be accounted for in relation to the play" and each aspect of the setting related to that movement.

Some at least of the polished smoothness with which *Lady in the Dark* glides across the stage of the Alvin Theatre may therefore be attributed to Horner. For this so-called designer's holiday he used a combination of turntables which interlock and make possible different combinations of shapes and settings similar to a kaleidoscope. The problem the author posed was far from simple. The action shifts at will from reality to fantasy, from a magazine office in New York to atmospheres built literally out of the stuff of dreams—for the "lady in the dark" is a young woman undergoing psychoanalytic treatment. Horner was worried, he admits, when he read directions in the script like: "The doctor's office fades out and slowly, as the

music grows, we fade in on a street." He realized that "the problem was to find a technical solution which would make it possible to change scenes in front of an audience, just as a dream would change, and yet to keep things moving." He rejected one suggestion—to use moving bands of painted scenery—because he could not persuade himself that painted scenery stimulates the imagination of the audience sufficiently—and, "after all," he adds, "that's the main task of the theatre." He finally found in geometric and architectural forms what he considered the right means. Horner believes that the use of such forms is of great importance to the theatre designer, for they help him to move out of the confines of the box-set and away from the baroque conventions that "still surround our modern thoughts and expressions." Thus, the artist's ideal scenery is designed in such a way that it can stand in the middle of a floor and still be effective, entirely independent of the "protecting 'heaven' of the old gridiron above". This scenery, to Horner's mind, possesses a three-dimensional quality lacking in most theatre design.

Although these observations on paper seem no newer in certain respects than the constructivism of the nineteen-twenties, they have brought superb visual results in *Lady in the Dark*. The wedding dream, for example, has all the beauty of a well-dressed stage combined with the fantasticalities of a dream: the podium for the minister shaped like a slightly awry wedding cake, the choir platform hinting in its form at a roll of parchment such as church music might be recorded on. The circus dream, brought to the stage out of the heroine's dream world, uses set pieces equally suggestive of the appropriate milieu, notably one on which the "lady" is enthroned. Through the sequences can be traced the motif Horner chose to tie the dream scenes together and to relate them visually to the realistic episodes, much as Kurt Weill in his score established musical motifs for recurrent moods and characters. The theme was ribbons, chosen of course from Liza Elliott's real-life career as fashion magazine editor and running through all her dreams in the designs of couches, chairs, consoles.

It is impossible perhaps to disentangle the contributions of the various artists concerned in this production. Horner's fanciful shapes gain in effect from Hassard Short's lighting, the blue and gold of his screens are complemented by Irene Sharaff's imaginative scenes for the costumes. But certain individual aspects of his work are recognizable. The effective use of lace in the dream scenes and of a plastic that looks like glass and gives "the strange transparency associated with dreams" (and is also, as Horner describes in *Theatre Arts*, "fireproof, heat-resisting, flexible, unbreakable and usable in different variations"): this is the artist's own. The specially-shaped chairs, glass flowers, and palettes are Horner's design. The precise weaving and interweaving of the four turntables which permit an uninterrupted flow of action between reality and fantasy and from one unrelated background to another, are the result of the artist's labors. And labors they were, too, from the initial work in perfecting the technical scheme on ground plans, through the "visual approach" of designing the "right" properties and "seeing" the actors move across the stage, to the making of a model and the painting of color sketches first for the producer's benefit and later more finished ones for the painters. Horner filled page after page in his sketch-book with designs of properties, rooms, screens, turntables; he worked out each one in blueprints and found at the end that sixty-eight of them had been required. He selected upholstery materials, scheduled the sequence of construction, made up the unusually

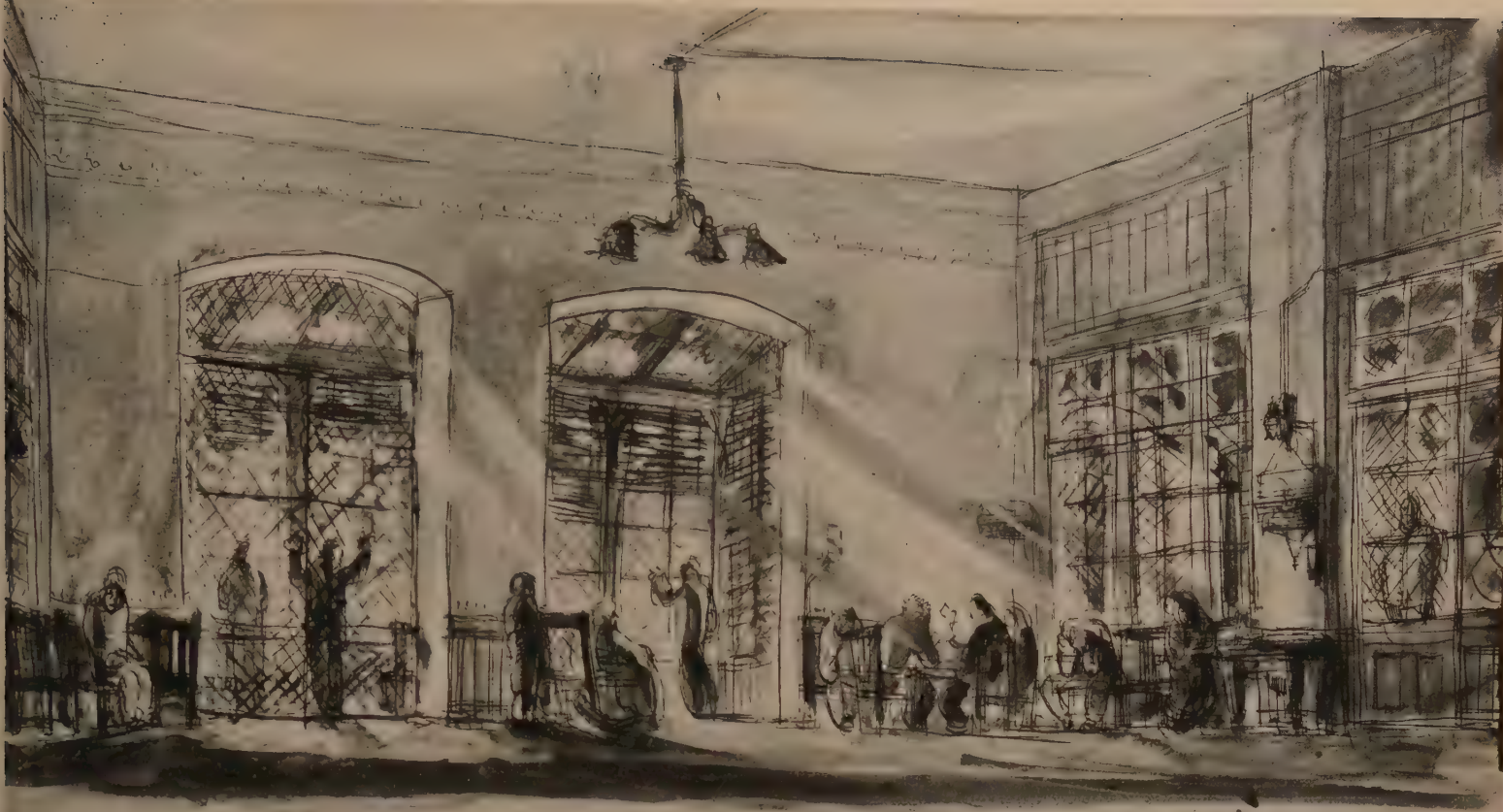




Above: ONE OF HARRY HORNER'S DESIGNS FOR "FAMILY PORTRAIT." Below: THE LAUNDRY IN "THE WORLD WE MAKE." INTENSE REALISM







HARRY HORNER'S SKETCH FOR AN INSANE ASYLUM INTERIOR IN "ALL THE LIVING" WAS DOUBTLESS MADE AFTER VISITS TO SUCH INSTITUTIONS. BUT THE END RESULT IS CHARACTERIZED NOT BY A SLAVISH NATURALISM BUT BY A VIGOROUS AND PENETRATING REALISM

long prop list and through it all beat his way from construction studio to painting shop, from book shops to furniture factories, from department stores to plastic shops.

MOVING-PICTURE technique is evidenced in the production of *Lady in the Dark* in the way it moves fluidly as a good film from sequence to sequence. To judge from the stage directions, the author evidently conceived it in film terms. But essentially *Lady in the Dark* is theatre. As it captures the audiences that overflow the ample Alvin Theatre it represents the American musical theatre at its best (and there is no better in that field anywhere). This does not deny the probability that Horner has learned something from the films, for just prior to *Lady* he worked on the movie version of *Our Town*. In this "more than ever" did he realize "how and where a designer can be of value to a production." He found that the sequences such as this picture used in its opening—the town seen from a hill on which the narrator stood—"are absolutely the conception of the designer, who in visual accents can advance the story further than dialogue can." This is a fact, of course, on which the silent movies capitalized; it is also a fact that pictures often forgot when they first started to talk.

One discovery Horner made which he considers "most important for the visual interpreter of a movie." Action should not be parallel with dialogue, but should be one step ahead. "If, for example, someone said, 'There is the schoolmaster going down the street,' it would be more dramatic to illustrate, to photograph on the screen, the next phase to this description rather than the parallel one. We would not show the street and the man walking down but possibly the moment when he arrives at the schoolhouse and is just closing the door behind him." Illustration, in short, is more dramatic when it "carries the imagination of the audience along" beyond the point at which the words have left it.

ALTHOUGH HE has shown himself to be thoroughly acclimated—especially in having collaborated so successfully with native artists on an indigenous product like *Lady in the Dark*—Horner has been in America only five years. He was born in Vienna in 1911 and graduated as architect and engineer from the University of Vienna. He then spent two years in Max Reinhardt's theatre school and for three years worked as an actor and designer in Reinhardt's Josefstadter Theatre in Vienna and his Festspiele in Salzburg (he played Bottom in Reinhardt's famous open-air performances of *A Midsummer Night's Dream* in Salzburg). He was an assistant designer at Ufa's Vienna studio and at the same time was studying painting—an occupation he still pursues along with book illustrating and the happy avocation of chamber music.

With this varied experience behind him Horner is justified in believing that the training of a designer must be more than an art or architectural school. "He must be completely familiar with the problems of the actor and should have at least a few years' experience in acting in order to realize the role scenery plays as part of the actor's instrument. He must also understand the problems of the director, visual and spiritual; and, finally, he must know the problems of the architect and the painter." Only this rounded knowledge will help him toward what is perhaps his most important duty: to simplify rather than overpower the visual part of a production. "Designing schools," Horner adds, "should be organized with this goal in mind and then scenery will not be the financial headache of a production."

Simplification of scenery was exemplified in Horner's work for *Family Portrait*, which told of the family of Jesus and their reactions to the inexplicable presence within their commonplace domesticity. In sympathy with the unadorned narration of the authors, Horner designed straightforward rustic sets, structures that any small town might provide for an ordinary family to inhabit. They gave added reality to the story and





IN 1940 HARRY HORNER DESIGNED A PRODUCTION OF "IL TROVATORE" FOR THE METROPOLITAN OPERA. *Left:* THE GIPSY CAMP, ACT I, SCENE 3. *Below:* DUNGEON SCENE, ACT III, SCENE 2







ANOTHER OF MR. HORNER'S DESIGNS FOR THE METROPOLITAN OPERA'S PRODUCTION OF "IL TROVATORE." ENCAMPMENT, ACT II, SCENE 1

helped audiences to accept as human beings characters whom they were accustomed to picture with haloes.

These fundamentally realistic settings—skeletonized though they were as stage adaptations of reality—are typical of most of Horner's Broadway work. The controversy over when is a tomato can not a tomato can still echoes from the 1939-40 season. Then, it will be recalled, one critic found Horner's settings for *The World We Make* more accurate than the theatre asked, and objected particularly to the heroine's taking real tomatoes out of a real can. Although the dirty libel was denied by the author and director of the drama, Sidney Kingsley, in a lengthy discussion of realism vs. reality which might better have been permitted to come from Horner himself, an intense realism pervaded the production. Doubtless the steam from the laundry scene assailed the nostrils of the audience, the dirt of the tenement hall assaulted its eyes and sensibilities. That Horner had studied at close range both a laundry and a tenement was undeniable, as he had probably studied the interior of an insane asylum before designing the settings for another purposeful drama, *All the Living*, in 1938, and investigated the offices of a psychiatrist and a fashion magazine for *Lady in the Dark* in 1941. But the theatre is a large place. Just as it satisfies the thousand needs of a thousand different audience members, so it embraces impartially the varying approaches of its workers—its actors, directors, producers, dancers, as well as its designers. The theories and techniques of these artists differ greatly, but the signal characteristic of today's theatre work is not these contrasts as much as it is the way in which the theatre permits each individual to pursue

his aims without finding it necessary to grade a given accomplishment and relate it to an absolute or to another fellow's.

. . .

HORNER'S FIRST important job in this country—after coming to it as an assistant designer with the Reinhardt-Geddes *The Eternal Road*—was a railroad pageant for the Cleveland Fair in 1936 and 1937, a job that was repeated in "Railroads on Parade" when the World's Fair opened on Flushing Meadows in 1939. In *The Eternal Road* Horner could not have found much change from his Reinhardt upbringing, for this colossus was in the direct line of extravagant spectacles on which Reinhardt had made his fame. But the Fair was a good assignment for a young artist starting a career in a new country and provided a revealing glimpse of the American spirit to one still imbued with his native Vienna. Perhaps Horner still has leanings toward that earlier theatre. One suspects it; for among his projects—unproduced but complete on water-color boards—are sets for *Aida* and *La Bohème* as productions for Madison Square Garden, and a group of designs for a "visual performance of Bach's *St. Matthew Passion*."

The tendency toward the grandiose is evidently controllable, however. Faced with the limitations of a budget, a normal stage and a not-too-complacent management, Horner has already turned similar dreams into sensible realities. Two years ago he set *Fidelio* and *Electra* for the San Francisco Opera and *Orfeo* for the Metropolitan. This season he created a new dress for *Il Trovatore* which demonstrated that "dull" and "familiar" are not necessarily inevitable as adjectives to accompany the term "war-horse." Under the enlightened direction of Herbert

(Continued on page 276)





*Power House, Chickamauga Dam. Main entrance to the power house, behind which is the principal lobby, faced with Tennessee marble. The mass of the power house lies below the top of the dam. Rough lumber forms used in pouring concrete walls of structure give texture and scale. Project completed late in 1940*

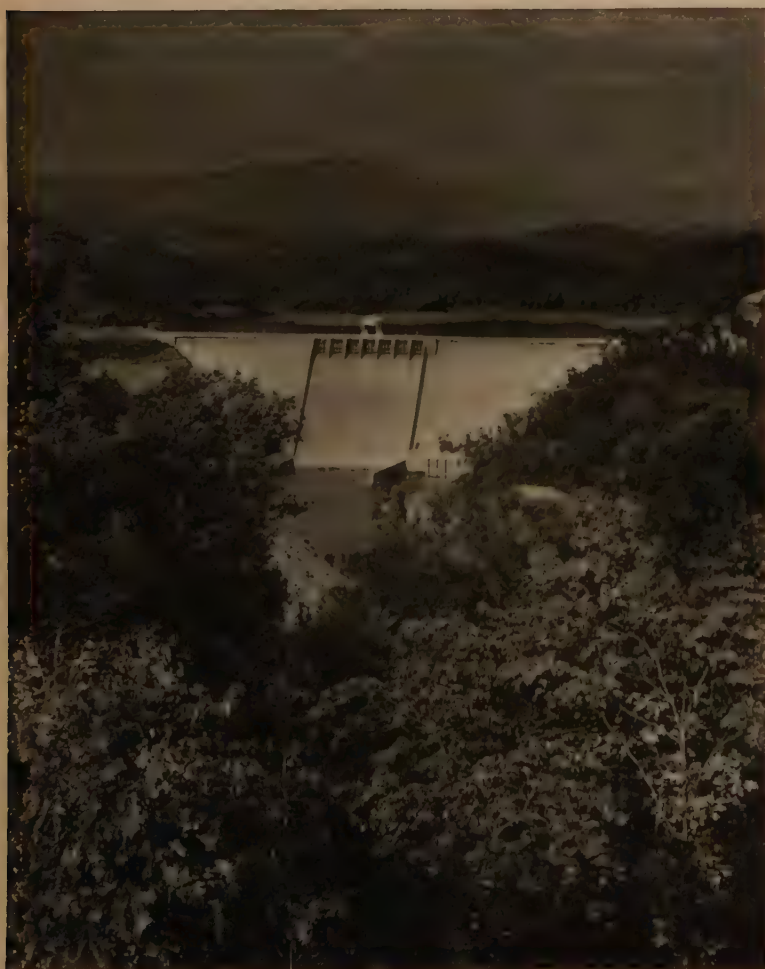
## TVA POSTSCRIPT

IN THE TWO previous issues in which we published material about TVA buildings (March, 1938, and September, 1940) we presented the best photographs to be had of projects then completed. This month, to keep readers informed, we add a postscript of pictures of buildings more recently finished.

Spurred on by the defense program, TVA has speeded construction and production. It is gratifying to know that an agency developed for peaceful use of the resources of a great region can carry its emergency load efficiently and that its original function will be carried on unabated when peace is restored. Thus good design makes TVA perennially timely.

In recognition of this the Museum of Modern Art in New York last month opened a TVA architecture show which will soon tour the country under the Museum's banner.

**LEFT:** *Hiwassee Dam. In the midst of the North Carolina highlands the sharp concrete wedge of the dam is dropped across a valley. A lake fills up for miles behind, a permanent recreation place and a ready source of water for navigation in the river below. Previously it would have flooded far distant river lands*







PHOTOS COURTESY TENNESSEE VALLEY AUTHORITY

*Control level of the Hiwassee Dam. Dwarfed by the towering height of the dam, the low structure houses administrative offices (behind the band of windows), a small reception room, and the control room. What here looks like a terrace is actually the roof of the power house*





*Downstream side of the power house, Chickamauga Dam. Offices lie behind the long row of glass block windows; the mass of the generator hall rises above. To the right is the rip-rap facing where the earth-work part of the dam begins. Under the flag pole is the entrance to the reception room, closed for the duration*

*BELOW: Ceiling of the Generator Hall, Chickamauga Dam. The conventional hung ceiling is omitted, revealing the strong looking naked structure. Your eye runs along the green tile walls, lifts above the ribbon of glass brick windows, and meets the verticals accenting distance*





*Downstream face, Hiwassee Dam. The orderly tangle of essentials that comprise a power house are clearly shown. Water rarely spills over the smooth slope; normally it finds a more useful way through the pipes and turbines out of sight. The current it generates passes into the switchyard at right and thence along transmission lines to factories busy with defense orders*



*BELOW: Deep in the bowels of Hiwassee Dam space is provided for an engineer to sit and work. The well-lit instrument board is a typical installation. The concrete walls are left exposed in the operating parts of the dam. The huge shaft of a turbine is seen through door at left*







Raymond Puccinelli: Panther. Black granite. Executed for the WPA Art Program and recently installed at Salinas Junior College, California

## NEWS AND COMMENT

BY JANE WATSON

### *The Army Takes the Artist*

RECENTLY WE received a note from an artist who was taken from his easel by the Selective Service Board. He asked if we had given any thought to having an article "on the position of the fine and esthetic artist drafted into the army." Being ignorant of army life, we suggested that he write it for us. But his reply was discouraging. He felt sure that he could write a very interesting article, but he hadn't the time. However, he sent us this reminder that is well worth quoting: "the necessity of keeping the way open for these people who have given the last ten or fifteen years of their lives to painting or sculpture. A business man can be given back his job, but the plight of the artist who, even temporarily, loses his place in the struggle for recognition is quite another matter. If we can keep up the morale of these men by the exhibition and occasional purchase of their works, we shall be fulfilling a great psychological need."

How about it, museums, galleries, and dealers? What are you doing to help the soldier remain an artist?

### *As Summer Approaches*

AS SUMMER APPROACHES defense workers and sight-seers continue to pour into Washington. While visitors shuttle between the cherry blossoms and the National Gallery of Art, the Library of Congress staff proceeds to sort its collections, starting the items that will be removed for safe-keeping in the event of aerial bombardment. In New York the Frick Library and Collection begins to build a storage vault underground.

And art schools throughout the country prepare for summer sessions.

Recently we sent out a questionnaire to all five hundred of these schools listed in the *Art School Directory*. To date we have received close to two hundred replies. The tabulated information appears in condensed form in the back of this issue. Supplementary data will be published next month. Space does not allow us to give all the details. But in each case we list courses offered, the names of teachers, the tuition fees and entrance requirements, where there are restrictions. Specific information as to living accommodations and the like may be obtained by writing to the information department of the Federation or by direct application to the individual designated at the close of each listing.

### *Figure of Dignity to Metropolitan*

THE GIFT from the Alexander Shilling Fund of John B. Flanagan's handsome *Figure of Dignity* to the Metropolitan Museum of Art recalls a valuable bequest. When Mr. Shilling, a landscape painter and etcher, died in 1937, he left his estate to two friends, expressing the hope that the money would be used to benefit workers in his profession. The legatees sought advice and finally formed a permanent committee to administer the fund, consisting of Walter Pach, chairman, Edward M. M. Warburg, secretary, George Grosz, Talbot Hamlin, John Sloan, and Joseph Brummer. They agreed that the best means of helping artists was through purchase. The sole cri-



terion of selection is quality, and all living artists of American birth or residence are eligible. Works are purchased for museums, their destination being at the discretion of the committee.

In December, 1939, it will be remembered, an exhibition of Shilling Fund purchases was held at the Whitney Museum of American Art. The first works to be bought were by A. S. Baylinson, George Constant, and Charles Cagle.

### *Self-Reliance at Black Mountain*

THE BUILDING PROJECT at Black Mountain, North Carolina, is a direct challenge to those who cry about the softening processes of democracy. Here faculty and students have made a virtue of necessity and are actually doing the manual labor on their new College building which must be ready for occupancy by September, 1941. Obligated to move from its present temporary quarters, the College had originally planned to raise sufficient funds to erect on its own land a new structure designed by Walter Gropius and Marcel Breuer. However, this program proved to be too expensive to carry out, although the Gropius-Breuer building may still be realized some day.

In September, 1940, A. Lawrence Kocher, another well known architect, designed a structure expressly with a view to making the best use of novice workers and of building materials on the property, thus estimating a reduction of costs amounting to half a contractor's figure. In the same month construction was begun on the first building unit, largely with student and faculty labor. While the completed plan calls for a seventy-five room modern building, the College can be adequately housed this Fall with use of other buildings on the land, provided this first unit is finished.

In a bulletin issued by the College it is pointed out that the work program is not only an economic solution, but also consistent with an educational program which aims to give practical as well as academic instruction. Student volunteers work from three to nine hours a week, depending on their schedules and physiques. Most of them are doing work of this kind for the first time. Their activities include land clearing, road building, ditch-digging, landscaping, digging wall and pillar foundations, getting building stone, and doing carpentry, masonry, wiring, plumbing, and interior finishing. Curtains and furniture are being designed and made at the College in collaboration with local industry. Needless to say, all this work is under professional supervision. Mr. Kocher, who is visiting professor of architecture, and resident artist at the College under a Carnegie grant, is general supervisor. A local builder and contractor is overseer.

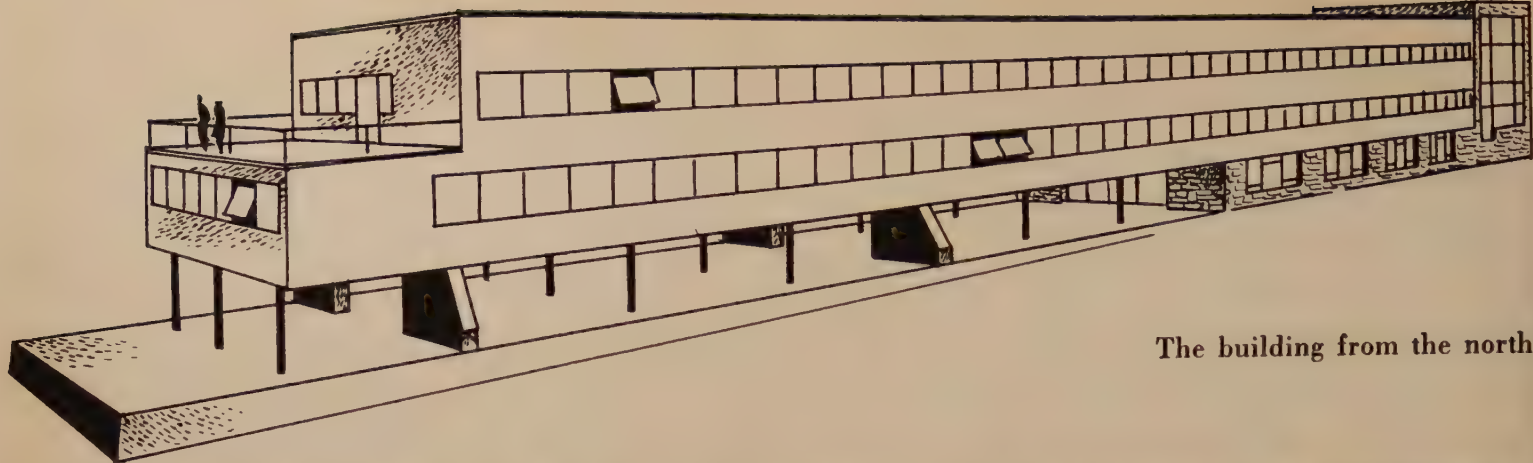
Chairman of the Work Committee is Dr. Richard Gothe, released by the National Youth Commission to become professor of economics at the College. He represents another facet in this resourceful program, for he is also engaged in making a study, under the auspices of the General Education Board, of the place of a work project such as this in a liberal arts college. Heading a committee to coordinate all phases of the endeavor is Theodore Dreier, Professor of Mathematics at Black Mountain and Treasurer of the College since it was founded.

Later, we expect to have an article by the architect on this unique and robust departure in a college program. In the meantime, we offer the illustrations in this section as proof that the volunteers are really working.

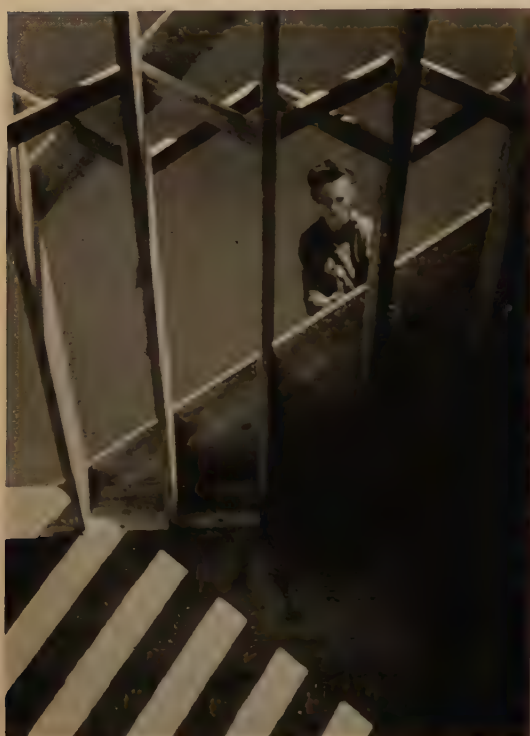
*John B. Flannagan: Figure of Dignity. Irish mountain goat in Blessington granite with cast aluminum horns. Fifty-four inches high. Given to Metropolitan Museum by the Shilling Fund*







The building from the north



If student-faculty labor and funds hold out, the building unit designed by A. Lawrence Kocher, shown in the drawing at the top, will be ready for occupancy by Black Mountain College, North Carolina, this Fall. In the photographs reproduced above and below volunteers are shown busily at work. UPPER LEFT: Student laying diagonal sub-flooring. UPPER RIGHT: Laying stone wall for foundation above ground. (One hundred ninety running feet of stone wall eight feet high were laid by students in two weeks.) LOWER RIGHT: Cutting down the hill by the pick and shovel method. Ground was broken in September 1940. The photographs and the drawing are the work of students who record their accomplishments in building crafts with justifiable pride





Before and after views of the entrance lobby of Cook County Hospital, Chicago. RIGHT: As it looked before the redecoration was begun. BELOW: As it looked when Chicago artists and craftsmen, working under the WPA Federal Art Program, had finished their job. Fountain sculpture is by Charles Umlauf, murals by Edwin Boyd Johnson, and ceramic tile designs by John Winters







*The Grande Ronde Valley Art Center, La Grande, Oregon, typifies community activity taking place in art centers in all sections of the country. LEFT: Saturday morning children's painting class. ABOVE: The Art Center's unassuming entrance. BELOW: An oil painting goes on the block at the Art Center's auction yard*







PHOTOS BY DICK MILLARD

*Views of two of the six new galleries at the William Rockhill Nelson Gallery, Kansas City, opened April 20. ABOVE: The gallery for classic sculpture has walls of Manzoro marble from Arizona. RIGHT: The new Chinese painting gallery has teakwood floors, walnut cases. Note unbroken glass surface in display case*

### *What Makes an Art Center*

LA GRANDE, OREGON, is a town with a population just under eight thousand. A year ago its citizens established an art center with the aid of the WPA Art Program. The center has already become a community enterprise in the fullest sense. Recently we received a copy of a guest editorial which appeared in the *La Grande Evening Observer*, written by H. A. Zurbrink, president of the local art center, which gives a better idea of the essential character of a project of this kind than all the official reports put together. We quote the closing paragraphs:

"There are many kinds of people who support this center. We would like to discuss them, the three most easy to discuss. First, there are those who support it by contributions of money. These persons feel sure that the center is an asset to this valley. To them it is something of public pride to possess. Second, it is supported by persons who volunteer their services as teachers, as office help, as directors, as speakers, as committee members, as membership campaigners, and so on. These persons are convinced that the art center is so important to the valley that they will use their talents—various as they are—to maintain an institution where other talents may be discovered and given ground in which to grow. This group makes it evident that not only art talents are developed in an art center. A good organizer may exercise his or her talents in a membership drive, or collecting an exhibit, or putting on a benefit. A good teacher may benefit others with his or her ability at the art center. This group of people proves that it takes all of a community to support a community activity. Third, it is supported by per-

*(Continued on page 275)*





# NEW BOOKS ON ART

BY FLORENCE S. BERRYMAN

## A Science of Esthetics

*The Structure of Art.* By Carl Thurston. Chicago, 1940. The University of Chicago Press. Price, \$2.50.

THIS PROVOCATIVE TREATISE on "the practical problems that have to be wrestled with by an artist who is trying to create art or a layman who is trying to understand it" offers a great deal to the seriously interested student and layman. It is scholarly in content, but as simple in presentation as the author can make it, with his occasional use of colloquial language and forceful comparisons. Although he considers the book an elementary text, it is not for the dilettante. Early in his introduction, Mr. Thurston says (in speaking of the "dryness" of esthetics):

"I think the chief trouble is that the approach to art has always been too simple." This is surely a courageous statement, likely to discourage at the outset, any casual dabblers in "art appreciation." In an effort to create an authentic science of esthetics Mr. Thurston separates it from philosophy and psychology and limits his discussion to the arts of space.

The book must be read with close attention, particularly in the early sections. The reader reasonably well acquainted with books on appreciation and philosophy of art will doubtless find Mr. Thurston's facts and interpretations familiar, nor does he claim originality for them. What he does is to try to organize them into a single coherent and comprehensive system of thought.

Part I is concerned with circles and squares and other elementary art forms, considered from a mathematical standpoint. The reader will need intellectual endurance here, for if he is not apt at abstractions, he will find himself stymied at intervals. But perseverance will be rewarded. Once he masters Part I, he will probably find the remainder easier to comprehend. Part II deals with a work of art translated from imagination to concrete matter. Such subjects as the stubbornness of material, factors that influence shape and pattern, and other elements in the decorative arts are considered from chipped flints to Gothic cathedrals.

The independent arts are dealt with in Part III with "considerable attention to the limitations imposed on art" by the observer's personality. Part IV, on values, goes even more deeply into the human factor, and considers such intangibles as beauty, pleasure, experience, and meaning.

Mr. Thurston has a gift for the concise and lucid statement of truths that are not as yet very widely recognized. Readers can profitably keep in mind such comments as the following:

"A work of art that taxes the full human powers of the man who creates it and the man who merely contemplates it will always seem more worth while than one that is chiefly a pastime." And, "the full esthetic perception of a painting requires time as much as any other art."

Discussing reasons for studying art, he says, "Art at its best is not a pale shadow of life but an intensification of the best that it has to offer; anyone who thinks otherwise can have only scratched its surface."

Mr. Thurston's impatience with estheticians, philosophers, and psychologists seems a trifle severe at times. And a minor flaw in the book is the fact that in the text he refers to his illustrations by their own numbers, without page numbers, necessitating a few seconds' search in most instances.

A bibliography of about eighty titles affords the reader scope for further pursuit of esthetics.

## Clowns and Chorus Girls

*Fifty Paintings by Walt Kuhn.* With comments by Paul Bird. New York and London, 1940. Studio Publications, Inc. Price, \$1.50.

WALT KUHN'S CREATIVE achievement of the past fifteen years is represented in the fifty paintings here reproduced lithographically in black and white. Each is accompanied by incisive comment of about fifty words. A single-page foreword and notes on the jacket constitute the remaining text; the volume is primarily a picture book, in which the artist's work conveys its own message.

Mr. Bird's interpretations are keen and pointed, informal and interesting, well calculated to catch the reader's attention. They vary slightly in content, so that some are more successful than others in giving the prospective lay reader a genuine understanding of the esthetic elements of the paintings. When the author points out the "bulk, weight and substance" captured in *The White Clown*, for instance; or in *Lancer*, the chief interest "its definite and acute design made up of upward lunging scimitar strokes," he is providing a concrete key to appreciation. But when (in a minority of instances) he interprets the paintings in the light of things not to be found in them per se, one feels that he has momentarily gotten beyond the portrait's boundaries. For example, he finds *Veteran Acrobat* (a bust-portrait of a sober-faced man in close-fitting shirt) a "dirge on war" because the model "was mentally sensitive about his experiences as an Italian soldier in the first World War." Occasionally Mr. Bird's viewpoint may alarm one, as in connection with the still life *Apples and Pineapple*. Impressed by its dynamism, he says "A tense pressure and a threat of explosion are imprisoned in this humble fruit. . . . A plate of bombs and a hand grenade!" (Incidentally, the arrangement of another sentence in this same paragraph, gives one the startling impression that Mr. Kuhn himself is "derived from the pressure-filled arms and thighs of early Greek sculpture.")

The American Federation of Arts for the past decade, has endeavored to facilitate the appreciation of the hundreds of paintings in its traveling exhibitions, by sending along with them, "educational notes" and "reviews" written from the standpoint of esthetics and pictorial content, analogous to Mr. Bird's treatment of most of these Kuhn paintings. A few earlier books (e.g., Thomas Munro's *Great Paintings of Europe*) have revealed a similar attitude, although the interpretations have been longer. Consequently, Mr. Bird's is not strictly a "new approach" as Alfred M. Frankfurter terms it. At the same time, there is no intention here, of implying that Mr. Bird has copied these earlier interpretations; he may be totally unacquainted with them. One might say simply that discerning criticism today recognizes on one hand, the irrelevance of superficial "popular" approaches, and on the other, the intellectual quagmire which too abstract discussions provide for the public. Mr. Bird's comments are in tune with what seems to be the intelligent happy medium, and the book is commended for them, as well as for its eye-soothing typography and make-up.

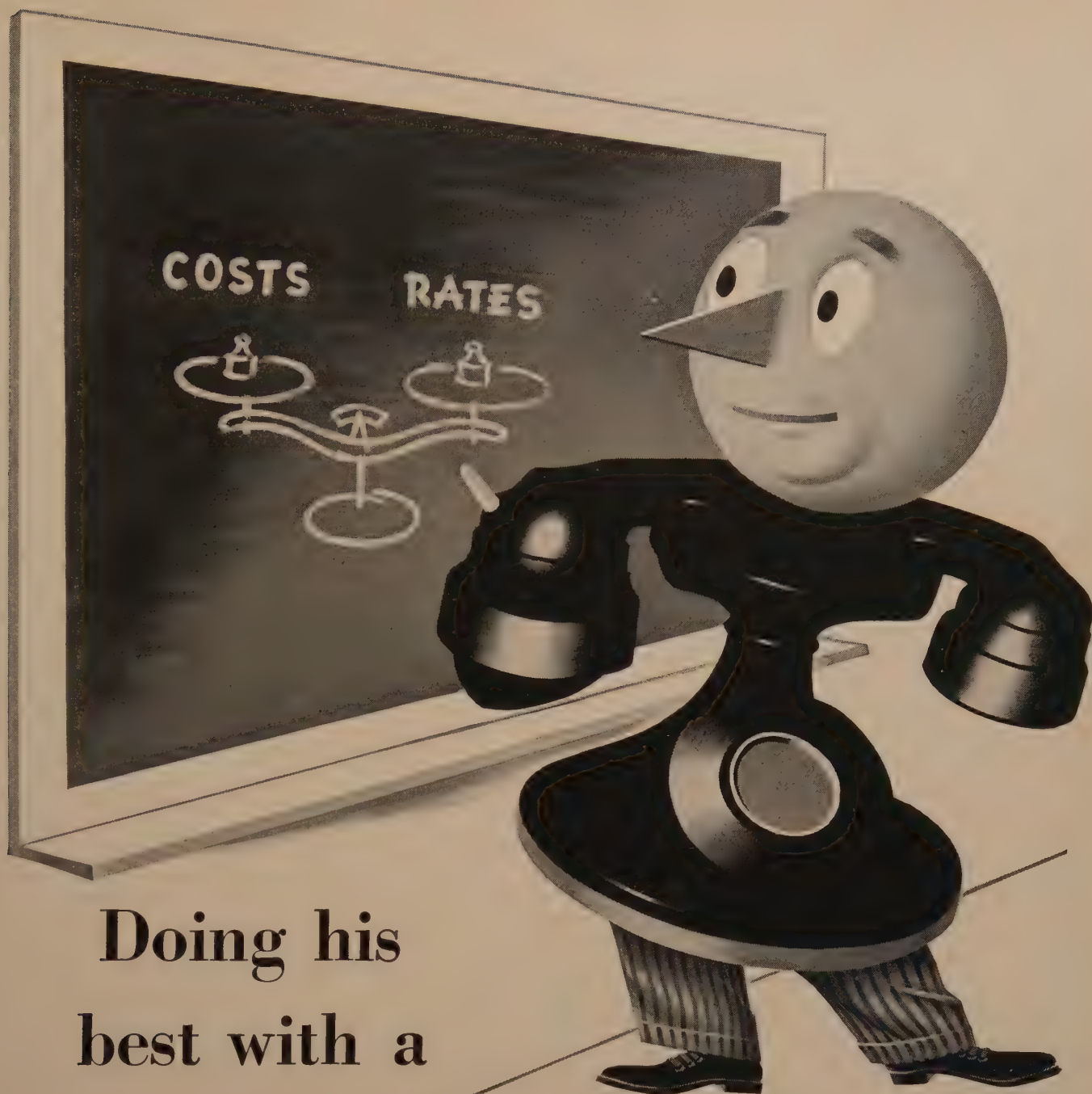
## Space Painting in the Middle Ages

*Space in Medieval Painting and the Forerunners of Perspective.* By Miriam Schild Bunim. New York, 1940. Columbia University Press. Price, \$5.00.

THE DEVELOPMENT OF space in the medieval period as a whole, is here presented for the first time in a detailed study. Although space and perspective in ancient and Renaissance art, the author discovered, had been thoroughly investigated, the middle ages were neglected, save for studies of individual works. While she disclaims any attempt to make this book

(Continued on page 272)





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## NEW BOOKS ON ART

*(Continued from page 270)*

a complete review of the painting of the middle ages, it is obvious that she has consulted numerous sources and authorities.

In an introductory chapter devoted to terminology, she clarifies the descriptive phrases employed in the body of the book. A brief résumé follows of the history of representation of space in ancient painting: embracing paleolithic, Egyptian, Mesopotamian (studied from low reliefs), Aegean, Greek (largely conjectural), and Roman, with reference to other authorities' opinions on ancient systems.

The basic forms of spatial representation passed from Roman into early Christian art, she points out, and Italian, Byzantine, and Carolingian painting developed from it along similar lines. But in the tenth and eleventh centuries, partition of the Carolingian empire after Charlemagne's death, sharpened distinctions between French, German and English illuminations. In the twelfth century, a new type of background was developed in the various northern regions, and also in Italy, while in the 1400's a new style pervaded all the arts. Among its distinctive elements in painting, was the architectural frame inspired by Gothic architecture. Spatial innovations developed by Cavallini and Cimabue were continued in the following generations by Duccio and Giotto, who made significant changes "which mark the transition from the medieval to the Renaissance concept of space." Simone Martini, the Lorenzetti, and Barna da Siena are also considered for their contributions to the development of space.

The author's thoroughness in summarizing each chapter's

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discussion at the end of it, and her final chapter giving a résumé of all previous chapters, involves considerable repetition, which may be desirable from the standpoint of teachers, students, and others especially interested in the subject. The book is not one that will appeal to the lay reader. Copious footnotes on nearly every page (totaling between five and six hundred) refer the reader to additional sources of illustration, original manuscripts, and book titles. In addition, there are four appendices concerning such special branches of the subject as "Vitruvius on Perspective," the spherical visual field in ancient optics, and an extensive bibliography.

The volume is typographically beautiful, and illustrated with nearly eighty clear collotypes grouped at the end and easily located when referred to in the text.

How to Draw

*Pencil Broadides.* By Theodore Kautzky. New York, 1940. Reinhold Publishing Corporation. Price, \$2.00.

THIS MANUAL DEALS exclusively with a technique the author calls broad stroke pencil drawing, which he says "has not been completely explored elsewhere," so far as he knows. After the initial lesson on fundamental strokes, there are ten on the rendering of various textures: stonework, brick, wood, several kinds of trees, roofs, shrubbery and flowers, with a concluding chapter on composition. The text is direct and simple, as though a stenographer has recorded the artist's oral instructions to a beginner, including such optimistic encouragement as "And what I can do, you can do—if you will only *work*, and THINK!" Mr. Kautzky ignores momentarily the fact that the student must have a smidgen of talent in his make-up in addition to industry and intellect, if he is to produce anything as good as this draughtsman. Two graphic artists to whom this book was shown by the reviewer, said that the beauty of Mr. Kautzky's own drawings which illustrate it, make the book something to be coveted.

Art and Physics

*Physical Science in Art & Industry.* By E. G. Richardson. New York, 1941. The Macmillan Company. Price, \$3.50.

PHYSICS IS EINSTEIN to most of us, but apparently it gets into all the corners and will have to be reckoned with. This volume by a noted English physicist, sets forth in a clear and simple style, information on developments in physics in various fields, including music and the spatial arts. Only four of the fifteen chapters deal with the latter. The chapter on pottery considers processes which precede the firing. All in the domain of physics, also, are the flow and durability of paints, the estimation of color by different methods, including a tintometer, the identification of paints of the old masters by physical studies instead of chemical analysis. A bibliography at the end of each chapter will enable readers to pursue their subjects more extensively.

★

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## PRE-COLUMBIAN ANDEAN ART

(Continued from page 250)

around the edges and in the symmetrical openings required. Then other elements were brought into the pattern with repousse work. The effect of the whole is at once simple and complicated: simple because no mechanical complexity entered into its making; complicated because the design itself is of extraordinary subtlety. This plaque came from Pachacamac and clearly belongs to the Tiahuanaco period (about 600 to 900).

In these articles I have tried to indicate, however briefly, the artistic and material riches of the ancient civilizations of the Andes. They were achieved, as I have often emphasized, despite a notable lack of mechanical proficiency, a handicap which was shared by the other advanced peoples of pre-Spanish times. I am convinced that the Andeans produced textiles, pottery, and other works in which they showed in general a mastery of design worthy of comparison with analogous forms of art anywhere.

### NOTES

<sup>1</sup> See: Lothrop, 1937, 1938, and 1941; Bergsøe, 1937 and 1938; Antze, 1930. From an admirable series of pictures of mental objects see: Schmidt, 1929, pp. 365-408. These works are cited in full in the bibliography.

<sup>2</sup> Other citations useful in this connection are: Joyce, 1912, Ch. IX; Baessler, 1906; Bennett, 1932; Montell, 1929; Nordenskiöld, 1921; Orchard, 1930; Saville, 1921.

<sup>3</sup> See: Murphy 1925 and 1936 for brilliant accounts of the rich bird life to be found in ancient, as in modern, times along the Peruvian seaboard.

<sup>4</sup> See: Bingham, 1913 and 1930. This piece was found at Machu Picchu by the Yale University-National Geographic Expedition, about 1913, and is now in the Peabody Museum, Yale University, along with other specimens excavated there by Dr. Hiram Bingham and his colleagues.

<sup>5</sup> See: Saville, 1925.

### WORKS REFERRED TO IN THIS ARTICLE

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## NEWS AND COMMENT

(Continued from page 269)

sons who are wise enough to take advantage of the opportunities offered. They use the center. This group which is served becomes the group which serves later. They learn to understand the value of what they have learned and perpetuate the center in any way they can. Sometimes we think this group is the most important of all, especially when we think how many children of all ages come in this category.

"These are our supporters, these persons are the art center. And now, in the midst of a total defense program what are their ideas? They have demanded that the spirit of companionship, the spirit of creative effort go on. They claim that a spirit of happiness is more important to a defense program than a spirit of defeat. They state that the joy of creation makes a person contented. They further state that this joy and the enjoyment of understanding another person's creative effort, such as is shown in a painting, is a means of reviving faith in humanity. Such faith today is in a precarious position. The art center affirms day after day, and hour after hour, faith in humanity. It constantly affirms the importance of living creatively."

### Kansas City Expansion

THE MONUMENTAL BUILDING of the William Rockhill Nelson Gallery and Atkins Museum in Kansas City has partly remained a handsome shell. Completed on the outside when it was opened in 1933, one-third of the interior was left to be finished and filled in as the need arose. The six new galleries opened to the public on April 20 represent, therefore, an extension of the interior finishing and do not affect the outside. In fact there is still room left to be utilized. The additional space allows for studied and more adequate display of the collections of classical art, ceramics, European sculpture, velvets, prints, and Chinese art. Elaborate backgrounds have been provided for the various exhibits, in a style in keeping with completed parts of the building. For example, the walls of the new exhibition rooms for classical art are lined with Manzano black and gold marble from Arizona, the built-in cases with Tennessee black marble and Italian travertine. Cases have individual lighting with fluorescent tubes, and the entire gallery has dim, indirect cove lighting. The ceramics room is composed entirely of a series of built-in, lighted cases lined with English hawthorn. Here the permanent collection of European porcelains is to be exhibited, and the Burnap collection of English pottery, containing about 1500 examples, shown in rotation to permit study in historic sequence. Walls of the gallery devoted to European sculpture

(Continued on page 280)

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**SEE THE LIST ON PAGES 278-280**



## AMERICAN THEATRE DESIGNERS

(Continued from page 259)

Graf, Horner discarded the conventional foliage drops and cut-out castles of opera settings and proved that a stage, however bound by tradition, can yet be highly adaptable. *Il Trovatore*, restored to the period of the thirteenth century with its buttresses, its clanging armor, and majestic tapestries, was given a forestage permanently set with two heavy flying buttresses and pillars forming a frame for a smaller center-stage. In this latter area all the scene changes—economically—took place. In the designs, the plan of the forestage seems a little heavy, but the conception is ingenious and the setting conveys the

magnificence of the period without being either conventional or overpowering.

Horner enjoys designing for opera. He finds the changes that music makes in the scale of an artist's work a novelty and a challenge. Believing that colors and forms can create and accentuate emotions just as music does, Horner sees the designer's work as successful "if he succeeds in creating and accentuating the same emotions as the music simultaneously with the sound." Certain colors give certain musical effects just as certain musical effects demand certain colors. "The success of a design depends on the artist's finding the right colors to correspond to the music at the right times."

In the old days "opera scenery served merely as an interpretation of the locale without regard to emotional reactions."

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Horner keeps the locale and the historical background in his mind, but his search is focussed on "the right forms to express the music. Light plays an important part in the expression of emotions and therefore cannot be neglected as a leading factor in opera design. But scenery can be properly lighted." Horner continues, "only when there are some three-dimensional forms to light. The audience that was satisfied with an old painted rag hung from the grid asked nothing more than a general umber light coming from all directions. But a ray of light in one direction can express a mood and point up a form much more effectively." Forms, therefore, expressive and appropriate forms, are the foundation of the artist's conception.

Horner has discovered that it takes fighting to overcome "the prejudice which disguises itself as tradition." But he knows his aims and needs and with the assurance of this knowledge (despite "the thousand doubts and hesitations" that he says he has) he has been able to claim a victory. He may be expected to continue the conquest—in opera as in theatre.

Designs by Harry Horner

#### Broadway Plays:

- 1938: *All the Living* (Hardie Albright).  
*Gloriana* (Ferdinand Bruckner).  
*Herod and Mariamne* (Clemence Dane, adapted from Frederick Hebbel); closed on road.  
*Escape This Night* (R. Steiner and L. Heyert).  
 1939: *Jeremiah* (Stefan Zweig, translated by Eden and Cedar Paul).  
*Family Portrait* (Lenore Coffee and William Joyce Cowen).  
*The World We Make* (Sidney Kingsley).  
*Nice Goin'* (musical version of *Sailor, Beware!*); closed on road.  
 1940: *Reunion in New York* (Austrian refugees).  
*The Weak Link* (Allan Wood).  
*The Burning Deck* (Andrew Rosenthal).  
 1941: *Lady in the Dark* (Moss Hart).  
*Five-Alarm Waltz* (Lucille S. Prumbs).

#### Opera:

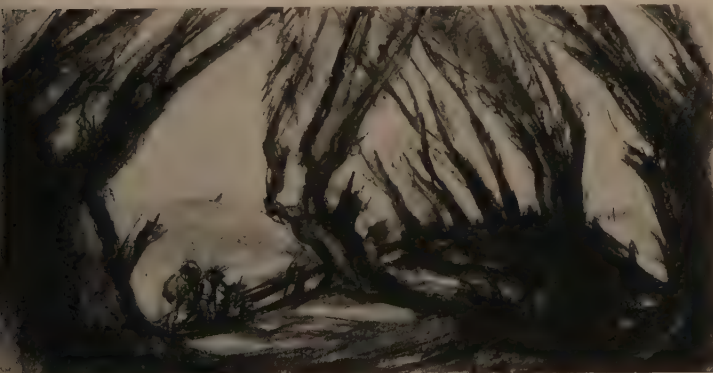
- 1939: *Fidelio* (Ludwig van Beethoven); San Francisco Opera.  
*Electra* (Richard Strauss); San Francisco Opera.  
*Orfeo ed Euridice* (C. W. von Gluck); Metropolitan Opera.  
 1940: *Il Trovatore* (Giuseppe Verdi); Metropolitan Opera.

#### Film:

- 1940: *Our Town* (Thornton Wilder, Frank Craven and Harry Chandlee).

#### Miscellaneous:

- 1936: Railroad Pageant, Great Lakes Exposition, Cleveland.  
 1937: "Winterland," ice phantasy, Great Lakes Exposition.  
 1939-40: "Railroads on Parade" for New York World's Fair.



Stage set design by Harry Horner for an unproduced play

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A.—Art; Ad.—Advertising; Apprec.—Appreciation; Arch.—Architecture; Bl. & Wh.—Black & White; Cer.—Ceramics; Com.—Commercial; Comp.—Composition; Cr.—Crafts; Dec.—Decorative; Des.—Design; D'r.—Director; Dr.—Drawing; Ed.—Education; Element.—Elementary; Fig.—Figure; Gr.—Graphic; Hist.—History; Ill.—Illustration; Ind.—Industrial; Lndscp.—Landscape; Mod.—Modeling; Photog.—Photography; Pnt.—Painting; Pot.—Pottery; Pr.—Print; Sc.—Sculpture; Sch.—School; Sk.—Sketching; Serig.—Serigraphy; Theo.—Theory; W. C.—Water Color.

### ALABAMA

AUBURN. *Ala. Polytechnic Institute, School of Architecture & Allied Arts.* June 3-July 11. July 14-Aug. 16. Dr.; Des.; W. C.; Com. Des.; Hist. of A.; Ill.; A. Apprec.; A. Ed.; Sk. \$16 term. Frederic Child Biggin, Dean.

MONTEVALLO. *Ala. College.* June 9-July 16. July 17-Aug. 20. Des.; Pnt.; Pot.; A. Ed.; A. Structure. Dawn S. Kennedy; Martha Allen; Virginia Barnes. \$17.50 plus \$1 art class fee. Dawn S. Kennedy, Dir. of Art. M. L. Orr, Dir. Summer School.

### ARKANSAS

FAYETTEVILLE. *Univ. of Ark.* June 12-July 22. July 23-Aug. 29. Element. Sch. A.; A. Apprec.; Cr. Des.; Applied A. in Home. Polly Harrison; Helen Topp. \$17. Dean H. G. Hotz, Dir. Summer Session.

### CALIFORNIA

BERKELEY. *Univ. of Calif.* May 19-June 27. June 30-Aug. 8. Form in Bl. & Wh.; A. Apprec.; Life Class; Lndscp. in Color; Oriental Pnt.; Mod. from Life; Port. Mod.; Community A. John C. Haley, Eugen Neuhaus; Chiura Obata; Jacques Schnier. \$35. Dean, Summer Session, 104 Calif. Hall, Berkeley.

CLAREMONT. *Claremont Colleges, Scripps College.* June 25-Aug. 5. Advanced work only. Fig. Pnt.; A. Criticism; Lndscp. Pnt.; Cer.; Sc.; A. Ed.; A. & Cr. James Chapin; Albert Stewart; C. J. Bulliet; Charles M. Brooks, Jr.; Millard Sheets; Jean Goodwin Ames; William Manker. \$50. Millard Sheets, Dir., Graduate Institute of Art.

LOS ANGELES. *Univ. of Southern Calif., Harris College of Arch. & Fine Arts.* Cer.; Metal & Jewelry; American A.; A. of Near East & Persia; Dr. & Pnt.; A. Apprec.; Mod. Arch.; 19th Century Pnt.; Sc.; Life Dr. Mod. Glen Lukens; William Randall; Amy W. McClelland; Rex Brandt; Natalie Bateson; Dimitris Taelos; Merrell Gage; Macdonald Wright. \$20-\$36. Dean A. C. Weatherhead.

OAKLAND. *Calif. College of Arts & Crafts.* June 30-Aug. 8. Pnt.; Cer.; Comp.; Lndscp. Pnt.; Fig. Sk.; Photog.; Pot.; Cr.; Dr.; Serig.; W. C.; Des.; Grade Teachers Class; Creative A. for Children. Phil Paradise; Marguerite Wildenhain; Rupert D. Turnbull & Staff. \$15-\$35. F. H. Meyer, Pres.

OAKLAND. *Mills College.* June 29-Aug. 8. Pnt.; Clay Mod.; A. in Ed.; Serig.; Photog.; Cr. Fernand Leger; Carlton Ball; Emma J. McCall; Hugo Steccati; & Staff. \$50. Alfred Neumeyer, Chmn. Summer Session Art Dept. Rosalind Cassidy, Dir.

SAN FRANCISCO. *Rudolph Schaeffer School of Design.* July 7-Aug. 15. Color; Des.; Flower Arrangement; Modern Home Planning. Rudolph Schaeffer; Jan Reiner. \$20-\$40. Registrar, 136 St. Anne St.

### COLORADO

BOULDER. *Univ. of Colo.* June 16-July 18. July 21-Aug. 22. Dr.; Color & Des.; Cr.; Comp.; W. C.; Oil Pnt.; Cr.; A. Apprec.; Dec.; Teaching Methods; Hist. A.; S. W. Indian A.; American A. Arch. & Cr.; Contemp. European Trends. Olga Ross Hannon; Kady Faulkner; & Staff. \$22-\$25. Miss Figley, Sec. to Dean.

DENVER. *Denver Art Institute.* June 2-Aug. 29. Outdoor Sk.; Com. Ill.; Ad. A.; Com. A.; Dr.; Mod.; Fig. Construction. Herra H. Michel; Michael Pastori; George Anderson. \$20 per month. Herm H. Michel, Dir., 1425 Welton St.

DENVER. *Kirkland School of Art.* June 16-July 25. Dr.; Pnt.; Sk.; Des. \$25-\$45. Vance Kirkland, Dir., 1311 Pearl St.

GUNNISON. *Western State College.* June 2-13. June 16-25. July 28-Aug. 15. Hist. A.; Cr.; Ad. A.; Mod. \$10-\$27.50. Mina Burney, Head Art Dept. & Instructor, Richard Purcell, Registrar.

### CONNECTICUT

ESSEX. *Guy Wiggins Art Colony.* June 16-Aug. 30. Lndscp.; Port. Guy Wiggins, Dir.

NEW HAVEN. *Yale University, Teachers College of Conn.* June 30-Aug. 8. Ind. A. for Schools; A. Ed.; A. Apprec.; Grace Holton. \$7.50 semester hour. F. E. Engleman, Dir., 2 Howe St.

NOANK. *Brackman Art Class.* June 23-Aug. 30. Life; Still Life; Port.; Lndscp. \$20 week; \$100 term. Robert Brackman, Dir.

NOANK. *Harve Stein Water Color Painting Group.* June 23-Aug. 29. \$15 week; \$80 term. Harve Stein, 31 New London Rd., Mystic, Conn.

STONINGTON. *Guy Pène DuBois Summer Classes.* From June 1. Dr.; Pnt.; Guy Pène DuBois, Dir., 20 W. 10th St., New York, N. Y.

### DISTRICT OF COLUMBIA

WASHINGTON. *National Craft Training Center.* June 30-Aug. 8. Cr. \$45. Frederick J. Wallace, Dir., 1317 4th St. S. W.

### FLORIDA

WEST PALM BEACH. *Norton School of Art.* June 1-Sept. 1. Sc.; Pnt.; Sk.; Des.; Cr.; Fashion Des. Marjorie Daingerfield; Oscar Gieberich; Frank E. Lloyd; Helena Williams; Betty Heston. Helen W. Burgess, Registrar.

### GEORGIA

ATHENS. *Univ. of Ga.* June 11-Aug. 22. A. Apprec.; A. Survey; Dr.; Pnt.; W. C.; Applied Des.; Pot.; Comp.; Teaching Methods. \$23.75 term. Lamar Dodd, Head Dept. of Art.

ATLANTA. *High Museum School of Art.* 6 week Summer Session. Benjamin E. Shute, Head of Fine Arts Dept. \$30. L. P. Skidmore, High Museum of Art.

### ILLINOIS

CHARLESTON. *Eastern Ill. State Teachers College.* June 16-Aug. 8. Teaching Methods; Pot.; Mod.; Dr.; A. Apprec.; Dec. Cleo Harrison; Mildred Whiting. \$13.75. Mildred Whiting, Head Art Dept.

CHICAGO. *American Academy of Art.* June 23-Aug. 15. Dr.; Pnt.; Ill.; Ad. A.; Dress Des. \$65.00. Frank H. Young, Dir. Mrs. I. M. De Forest, 25 E. Jackson Blvd.

CHICAGO. *Frederic Mizen Academy.* June 30-Aug. 8. Com. A. \$50. Frederic K. Mizen, Dir. May B. Mizen, Dean, 75 E. Wacker Drive.

CHICAGO. *School of Design.* June 23-Aug. 2. Sc.; Des.; Dr. & Color; Basic Workshop; Photog.; taught by Bauhaus methods. \$85. L. Moholy-Nagy, Dir., 247 E. Ontario St. (See Somonauk, Ill. for School's other session.)

CHICAGO. *School of the Art Institute.* June 30-Aug. 8. Hist. A.; A. Ed.; Fig. Dr.; Mod.; Port. Pnt.; Des.; Cr.; Lndscp. Dr. & Pnt.; Com. A. Junior Dept. for ages of 6-17. \$40 full time. Norman L. Rice, Dean, Dir. Summer Session.

CHICAGO. *Univ. of Chicago.* June 24-Aug. 28. Advanced Des.; A. & Cr. Workshop; Outdoor Pnt.; Problem of Style in Hist. A.; Gothic Sc.; Hist. A.; Advanced Cer.; Methods of Research in Creative A. \$35 a course. Ulrich Middeldorf, Chmn., Dept. of Art.

EVANSTON. *Evanston Academy of Fine Arts.* June 23-Aug. 15. Dr.; Pnt.; Comp.; Des.; Ill.; Dec.; Fashion Des. Juvenile & Adult Groups. \$12.50-\$68. Carl Scheffler, Dir. Registrar, 636 Church St.

MACOMB. *Western Ill. State Teachers College.* June 9-July 18. July 18-Aug. 22. Hist. A.; Modern A.; A. Ed.; Com. A.; Dr.; Sk. \$12.50. Theodora Pottle, Dir.

NORMAL. *Ill. State Normal Univ.* June 10-Aug. 6. General A. Course; A. Processes; A. Methods; Hist. A.; Fig. Mod. Extension School at Lake Bloomington for students specializing in recreational aspects of work. Practice work with campers. \$14-\$25. Marion C. Allen, Dir. Art. Dept.

ROCK ISLAND. *Augustana College.* June 9-July 18. Creative Des.; Methods; Dr. & Perspective. \$6 per credit hour. Alma L. Johnson, in charge of Art Dept.

SOMONAUK. *School of Design.* (Branch of School of Design. See under Chicago for courses.) Offers life on farm and work in country environment. \$165 including room & board. 247 E. Ontario St., Chicago.

URBANA. *Univ. of Ill., College of Fine & Applied Arts.* June 16-Aug. 9. Hist. A.; A. Ed.; Dr.; W. C.; Mod.; Port.; Comp.; Lndscp.; Still Life. \$25 for residents; \$50 for non-residents. Rexford Newcomb, Dean, College Fine & Applied Arts. James Grote Van Derpool, Head Dept. of Art. Dr. Robert B. Browne, Dir. Summer Session.

### INDIANA

INDIANAPOLIS. *John Herron Art School.* June 16-July 25. Dr.; W. C.; Com. A.; Children's Class. Edmund Schildknecht; David Rubins; Paul Wehr; June Woodworth. \$25-\$45. Donald Mattison, Dir. Mildred H. Roberts, Sec.

MUNCIE. *Ball State Teachers College.* June 11-Aug. 8. Cr.; Pnt.; Pot.; Des.; Ed. Methods; A. Apprec.; Perspective. \$22. Susan M. Trane, Head Art Dept. C. L. Murray.

NASHVILLE. *Brown County School of Landscape Painting.* June 16-Aug. 28. Oil & W. C. \$12 for 2 week period. C. Curry Bohm, Dir. Mrs. C. Curry Bohm.

NOTRE DAME. *Univ. of Notre Dame.* 3rd week in June for 6 weeks. Dr.; Pnt.; Photog.; Dec. & Ad. Des.; Sc.; Hist. A. \$55. Stanley S. Sessler, Dir. Dept. of Art.

### IOWA

IOWA CITY. *Univ. of Iowa, Dept. of Art.* June 7-Aug. 1. Dr.; Pnt. in all media; Sc.; Des.; Lettering; Gr.; Hist. A.; A. Ed. Methods & Practice Teaching; A. Criticism. L. D. Longman; Fletcher Martin; Alden Megrew; Harry

Stimson; Charles Okerbloom; Edna Patzig; James McConnell; Joe Cox; Mildred Grossman. \$50. Lester D. Longman, Dir.

### KANSAS

HAYS. *Fort Hays Kansas State College, Art Dept.* June 3-July 25. Ed. Methods; Ad. Color & Des.; Costume & Stage Construction; Pot.; Mod.; Cr. Mabel Vandiver, Dir. Art.

LAWRENCE. *Univ. of Kansas, Depts. of Design & Painting.* June 12-Aug. 7. Des.; Pot.; Cr.; Sc.; Dr.; Pnt. Marjorie Whitney; Bernard Frazier; Evelyn DeGraw; Donald Silka; Gladys Bate. \$20 for residents; \$50 non-residents. Marjorie Whitney, Acting Head, Design Dept.

MANHATTAN. *Kansas State College.* May 28-July 26. Dept. of Art. Des.; Costume Des. & Ill.; Teaching Problems; Dec. Dorothy Barfoot, Head Art Dept. Dept. of Arch. Dr.; Pnt.; Cr. John F. Helm, Jr. \$20 for residents; \$50 non-residents. Paul Weigel, Head Dept. of Arch.

### KENTUCKY

LEXINGTON. *Univ. of Ky.* June 16-July 19. Dr.; Pnt.; Des.; Modern A.; A. in America; Public School A. \$22.75. Edward Warder Rannels, Head Dept. of Art.

### LOUISIANA

UNIVERSITY. *La. State Univ., Dept. of Fine Arts.* June 7-Aug. 9. Problems in Teaching; Problems in A. Ed.; Sc.; Dr.; Pnt.; Cer.; A. Ed. Curriculum. William F. Lockwood; Paul B. Swain; Lois Mahier. \$15. Duncan Ferguson, Head Dept. of Fine Arts.

### MAINE

BOOTHBAY HARBOR. *Boothbay Studios.* July 14 for 6 weeks. Marine & Lndscp. Pnt.; Des. & Color; Com. A.; Pot.; Cr. Frank L. Allen, Dir., 27 Fairmont St., Brookline, Mass.

BOOTHBAY HARBOR. *Anson K. Cross Vision Training Art School.* July 5 for 6 weeks. Port.; Lndscp.; Still Life; Flower Pnt. in all media. Com. A. \$12 week. A. K. Cross, Dir., 3 Bay St.

GOOSE ROCKS BEACH. *O'Hara Watercolor School.* From July 1. Elliot O'Hara, Dir., 2025 O St. N. W., Washington, D. C.

OGUNQUIT. *Woodbury-Ross Summer School.* July 7-Aug. 16. Dr.; 3 Dimensional Des.; Pnt.; Sculptural Comp. George K. Ross; Robert L. Bertolli; Leo H. Cole; Elizabeth W. Perkins; Eleanor M. Ross; Paul St. Gaudens. \$20 per course. George K. Ross, Dir., 132 W. 4th St., New York, N. Y.

SOUTH BERWICK. *Hayes House Art School.* June 30-Aug. 1. Oil & W. C.; Color & Comp.; Correlating of technical knowledge in Lndscp. & Fig. Problems. \$10 per week. Kay Peterson Parker, Dir., 2306 Washington St., Newton Lower Falls, Mass.

### MARYLAND

BALTIMORE. *Johns Hopkins University.* June 30-Aug. 9. Survey of American A.; A. Apprec.; Problems of A. Ed.; Principles & Techniques of A. Ed. Walter L. Nathan; Paul Harris. \$40. The Director of the Summer Courses.

### MASSACHUSETTS

ANNISQUAM. *Margaret Fitzhugh Browne School of Drawing & Painting.* June 15-Sept. 15. Dr.; Pnt. in all media. \$10 per week. Margaret Fitzhugh Browne, Dir., 30 Ipswich St., Boston, Mass.

BERKSHIRE. *Blake Studios.* June 30-Aug. 30. Lndscp. & Still Life Pnt.; Theo. & Use of Color; Comp.; Dr.; Ill. & Fig. Comp.; Teaching Methods. \$10 per week. Leo B. Blake, Dir. I. M. Blake, Sec.

BOSTON. *Vesper George School of Art.* July 7-Aug. 15. Des.; Com. A.; Costume; Theatre-Craft; Dec. \$50. Harold F. Lindergreen, Dir. Summer School. Dorothy H. George, 44 St. Botolph St.

CUMMINGTON. *The Cummington School.* June 24-Aug. 31. Pnt.; Dr.; Sc.; Ceram. Stuart Bruce; Kathleen Kastner. \$25-\$40 per week (includes room and board). Katharine Frazier, Dir. Registrar.

EAST GLOUCESTER. *Thurn Summer School of Modern Art.* Dr.; Pnt. Ernest Thurn, Dir.

NORTH TRURO. *Jerry Farnsworth Summer Classes.* June 30-Sept. 5. Still Life, Fig., & Port. Pnt. Jerry Farnsworth, Dir.

PROVINCETOWN. *The Browne Art Class.* July 1-Sept. 1. Dr.; Pnt.; Marine Pnt.; Comp. \$15 per week. George Elmer Browne, Dir., P. O. Box 82.

PROVINCETOWN. *The Cape School of Art.* July & Aug. Port.; Lndscp.; Still Life in Oil & W. C. \$30 month. Henry Hensche, Dir. Ada Rayner, Sec., 48 Pearl St.

PROVINCETOWN. *Hans Hofmann School of Fine Arts.* June 23-Sept. 14. Lndscp.; Still Life; Life Model; Dr. & Pnt. \$20 per week. Hans Hofmann, Dir., 52 W. 8th St., New York, N. Y.

ROCKPORT. *Cape Ann Art School.* July-August. Jon Corbino; Ann Brockman; William McNulty, Dir., 404 W. 20th St., New York, N. Y.

ROCKPORT. *Grace Fitzpatrick's Painting Group.* July 15-Aug. 15. Lndscp. & Still Life in all media; Color Theo.; Comp. \$10 per week. Grace Fitzpatrick, Dir., 385 E. 18th St., Brooklyn, N. Y.

ROCKPORT. *Morris Davidson School of Art.* June 16-Aug. 30. Modern Pnt. stressing Spatial Des. & Functional Use of Color. \$30 month. Morris Davidson, Dir., 65 W. 56th St., New York, N. Y.

ROCKPORT. *Thieme School of Art.* July 1-Aug. 31. Lndscp.; Port.; Still Life. \$10 per week. Anthony Thieme, Dir., 6 South St.

### MICHIGAN

ANN ARBOR. *University of Michigan, Dept. of Fine Arts.* June 30-Aug. 22. Hist. A.; French A.; Modern A.; Spanish A. \$35 for residents; \$50 non-residents. Harold E. Wethey, Chmn., Summer School Office.



**BLOOMFIELD HILLS.** *Cranbrook Academy of Art.* June 30-Aug. 8. Dr.; Pnt.; Mod.; Sc.; Ceram.; Cr. \$65. Regular Staff, Richard P. Raseman, Exec. Sec.

**EAST LANSING.** *Michigan State College.* June 24-Aug. 1. Hist. A.; A. Ed.; Sc.; Mod.; Ceram.; Ind. A. Outdoor Pnt. \$6.50. S. E. Crowe, Dir., Summer School Office.

**KALAMAZOO.** *Western State Teachers College.* June 29-Aug. 7. Ind. A.; Cr.; Pnt.; A. Structure. \$15. John C. Holkje, Registrar.

**MARQUETTE.** *Northern State Teachers College.* June 23-Aug. 1. A. Ed.; W. C.; Cr.; A. Survey. \$12 for residents; \$16 non-residents. L. O. Cant, Registrar.

**MT. PLEASANT.** *Central State Teachers College.* June 30-Aug. 8. Element. A.; Textiles & Textile Des.; Ceram. \$11-\$26. Cleon Richtmeyer, Dir. Summer Session.

**YPSILANTI.** *Michigan State Normal College.* June 30-Aug. 8. Element. A.; Com. Des.; Still Life; Des.; A. Apprec.; Gr. \$14 for residents; \$18 non-residents. O. M. Gill, Head Art Department.

## MINNESOTA

**BEMIDJI.** *State Teachers College.* June 10-July 18. Element. A. for Teachers; A. Apprec.; Lndscp. Pnt. \$15.50. C. Sattgast, Dir. Harriet Seeling.

**MINNEAPOLIS.** *Univ. of Minn.* June 16-July 25. July 28-Aug. 29. *College of Science, Literature & the Arts.* Introduction to Modern Art; Masters of Italian Renaissance Pnt. Dept. of Architecture, Theo. Des.; Dr.; Pnt.; Mod. College of Education. A. Ed.; Dr.; Pnt.; Des. \$20-\$30. Dir. of Summer Session.

**STILLWATER.** *Stillwater Art Colony.* July 1-Aug. 30. Pnt.; Serig.; Cr. Josephine Lutz; Donald Torbert; Marguerite Birch Clair; Ernest Ziegfeld; Vincent Murphy; Walter Kuhlman. \$15 per week. Josephine Lutz, Dir., 506 W. Pine St.

**WINONA.** *Winona State Teachers College.* June 9-July 18. Weaving; A. Ed. \$15. Catherine Crossman, Dir.

## MISSISSIPPI

**HATTIESBURG.** *Mississippi Southern College.* June 2-July 9. July 10-Aug. 15. A. Fundamentals; Des.; A. Apprec.; Dr.; Poster. \$18. Annie L. D'Olive, Dir. Registrar.

## MISSOURI

**KANSAS CITY.** *Edna Marie Dunn School of Fashion.* June, July, Fashion Ill.; Costume Des. \$15 monthly. Edna Marie Dunn, Dir., 320 E. 10th St.

**KANSAS CITY.** *Kansas City Art Institute.* June 9-Aug. 1. Dr.; Des.; Ad. Des.; Port. Pnt.; Sc.; Ceram.; Lndscp.; Fashion; Hist. A.; Dec. A. Regular Staff, \$45 for Studio Courses. Keith Martin, Dir.; Katherine N. Brokaw, Registrar & Dean.

**ST. LOUIS.** *Washington University—St. Louis School of Fine Arts.* June 16-July 25. Dr.; Still Life; Lndscp.; Pnt.; Des.; Mod.; Ill.; A. Ed. \$12.50-\$25. Kenneth M. Hudson, Dir., St. Louis School of Fine Arts.

## MONTANA

**DILLON.** *Montana State Normal College.* June 9-Aug. 8. A. Apprec.; Cr.; Mod.; Block Pr.; Oil & W. C. Pnt.; Des.; A. Ed. Mary Emerick; George Nightingale. \$20-\$25. Registrar.

## NEBRASKA

**CHADRON.** *State Teachers College.* June 9-Aug. 8. Dr.; W. C.; Hist. A.; General Beginners Course. \$50 semester hour. Nelda A. Schmidt, Dir.

**HASTINGS.** *Hastings College.* June 2-Aug. 23. Des.; Ind. A.; Renaissance A.; A. Ed.; Lettering; Perspective. \$25. F. E. Weyer, Dean.

**LINCOLN.** *Neb. Wesleyan Univ.* June 2-July 25. A. Ed.; Public School A. Methods; Children's Classes. Gladys Marie Lux. \$15. B. E. McProud, Dean.

**PERU.** *Peru State Teachers College.* June 9-July 18. June 9-Aug. 8. Des. & Color Theo.; Lettering; A. Apprec.; Pot.; Public School A.; Cr. \$6.25 short term; \$12.50 long term. Norma L. Diddel, Dir.

## NEW HAMPSHIRE

**DURHAM.** *Univ. of N. H.* June 30-Aug. 8. Introduction to A.; Des. & Pnt.; Pot. \$5.25 per semester credit. George R. Thomas, Chmn., Committee in Fine Arts. A. S. Northby, Office of Pres.

**FITZWILLIAM.** *Fitzwilliam Art Center.* July, August. Outdoor Dr. & Pnt.; Ceram. Russell Train Smith; Viggo Brandt Ereschen. Mrs. Lewis Paget, Pres., Capt. Lewis Paget, Sec.

**PLAINFIELD.** *Pinehaven Studio-Farm.* Opportunity to live on farm & work with & receive criticism from Directors in Pnt.; Dr.; Cr.; Theo. of Comp.; Line; Lndscp.; Still Life; Genre; Port. Courses in A. Hist.; Ceram.; Wood-block Pr. \$22-\$25 weekly includes room, board & bi-weekly criticisms. Fiske Boyd & Clare Shenehon Boyd, Directors.

## NEW MEXICO

**SANTA FE.** *Univ. of New Mex.; Field School of Indian Art.* July 28-Aug. 23. Origin & development of Decorative Arts of Southwestern Indians. \$20. Kenneth M. Chapman, Dir., Laboratory of Anthropology.

**TAOS.** *Texas State College for Women. Field Class, Taos Summer School of Painting.* July 16-Aug. 5. Aug. 6-Aug. 26. Open to both men and women. Oil Pnt. Alexandre Hogue. \$20 session. Registrar, Tex. State College for Women, Denton, Tex.

**TAOS.** *Univ. of New Mex., Taos Field School of Art.* June 9-Aug. 2. Dr.; Pnt.; Lithography. Regular Staff & Barse Miller, Visiting Instructor. \$45. Ralph Douglass, Dir. Registrar, Univ. of N. M., Albuquerque.

## NEW YORK

**BROOKLYN.** *Brooklyn Academy of Fine Art.* Pnt. & Dr. in all media; Fashion Ill. & Des.; Interior Dec. \$8 monthly. Michele Falanga, Dir., Mary Fillare, Sec., 85 Court St.

**BROOKLYN.** *Brooklyn College.* June 30-Aug. 13. Hist. & Apprec. of A. G. A. Brenner, Chmn. Art Dept.

**BUFFALO.** *Art Institute of Buffalo.* July 1-Sept. 1. Creative & Fig. Pnt.; W. C.; Dr.; Sc.; Fashion Ill.; Costume Des.; Com. A.; Camouflage. Regular Staff, \$15. Harry M. Bell, Dir., 56 Starin Ave.

**BUFFALO.** *Univ. of Buffalo.* July 7-Aug. 16. Ad. Des.; Sk.; High School Methods in Des. & Color; A. Ed.; Still Life; W. C.; Creative Form & Cr. Des.; Foundations of Creative Contemp. Des.; Creative Surface Des.; Mural Pnt.; Survey of Italian Renaissance Pnt. Lewis Rubenstein; Harry Leith-Ross; E. Blanchard Brown; Mildred C. Green; Amy C. Smith; Elizabeth Weiffenbach. \$10 per semester hour. Elizabeth Weiffenbach, Dir., Summer Session Art. L. O. Cummings, Dir., Summer Session.

**BUFFALO.** *State Teachers College.* July 7-Aug. 15. A. Apprec.; Essentials of A.; Workshops in Des., Gr., Stagecraft, Pnt., Cr. \$25 for residents; \$40 non-residents. Charles B. Bradley, Director of Summer Session.

**ELIZABETH ISLAND.** *KATTSKILL BAY. Cogilea Academy of Arts & Letters.* July 14-Aug. 25. Dr. & Pnt. in all media; Comp. Violet Oakley; Edith Emerson. \$60 for 6 weeks. Edith Emerson, Dir., St. George's Rd., Mt. Airy P. O., Philadelphia, Pa.

**ELIZABETHTOWN.** *Wayman Adams Portrait Class.* June 16-Sept. 18. Port. Pnt. \$50 for 4 weeks. Wayman Adams, Dir.

**ITHACA.** *Cornell Univ., College of Architecture, Dept. of Painting & Sculpture.* July 7-Aug. 15. Element. Dr. & Color; Pnt.; Lndscp. Pnt.; Life Dr.; Sc. John A. Hartell; Kenneth L. Washburn. \$60. Gilmore D. Clarke, Dir., L. C. Petry, Dir. Summer Sessions.

**NEW YORK CITY.** *Academy of Allied Arts.* June 1-Aug. 1. Philosophies of Ancient Egyptian, Indian, Persian & Mayan A.; Line; Dr.; Comp.; W. C.; Tempera; Fresco; Techniques of Eastern Pnt. D. Satyakama Jabal. \$25 for ten weeks. Leo Nadon, Dir., 349 W. 86th St.

**NEW YORK CITY.** *American School of Design.* July 7-Aug. 17. Dr. & Pnt.; Anatomy; Ind. Des.; Interior Dec.; Fashion Ill.; Textile Des.; Costume Des. \$45. Kay Hardy, Dir., 133 E. 58th St.

**NEW YORK CITY.** *Art Students League of New York.* June 2-Aug. 30. Life Dr.; Pnt.; Comp.; Gr.; Anatomy. Harry Sternberg; Reginald Marsh; Gordon Samstag; Will Barnett; Allyn Cox. \$12-\$17 per month. Stewart Klonis, Pres. Registrar, 215 W. 57th St.

**NEW YORK CITY.** *Central Park School of Art.* June 31-July 25. Fashion Ill.; Com. A.; Life Dr.; Pnt. \$30. 58 W. 57th St.

**NEW YORK CITY.** *Columbia University, Dept. of Fine Arts & Archaeology.* July 7-Aug. 15. A. & Environment; Hist. of the House & its Allied A.; Italian Renaissance A.; French Backgrounds of Modern A.; 20th Century A.; 12th & 13th Century Gothic A. Emerson H. Swift; E. M. Upjohn; P. S. Wingert. Emerson H. Swift, 509 Schermerhorn Hall. Teachers College, Dept. of Fine & Industrial Arts. June 2-28. June 30-July 26. in Provincetown, Mass.; July 2-Aug. 15 in New York. Dr.; Pnt.; Des.; A. Ed.; A. Apprec.; Costume Des.; Stage Des.; Lettering; Lndscp. Pnt.; Fig. Dr.; Mural Pnt. in A. Ed.; Gr. A. Techniques; Mechanical Dr.; Sc.; Cr.; Ind. A. Ray Faulkner, Head of Dept., Teachers College, 525 W. 120th St.

**NEW YORK CITY.** *Display Institute.* July 7-Aug. 15. Com. A. \$25-\$125. J. Allen Bramson, Dir., 3 E. 44th St.

**NEW YORK CITY.** *William Dixon School of Metal Arts.* July. Metal Arts. \$18 for 30 hours. Rudolph Schumacher, Jr., Dir., 36 W. 47th St.

**NEW YORK CITY.** *Eighth St. Arts & Crafts School.* June, July. Dr.; Pnt.; Still Life; Comp.; Color; Port.; Lndscp. \$1 per lesson. William Fisher, Dir., 39 E. 8th St.

**NEW YORK CITY.** *Fashion Academy.* July 1-Aug. 31. Fashion Des. & Costume Ill.; Styling; Model Making. \$90-\$210. Emil Alvin Hartman, Dir. Registrar, 30 Rockefeller Plaza.

**NEW YORK CITY.** *New York School of Applied Design for Women.* June 23-Aug. 1. Des.; Display; Dr.; Lettering; Perspective. \$135. Mrs. George Westcott, Dir. Polly Pettit, Head Display Dept., 160 Lexington Ave.

**NEW YORK CITY.** *New York School of Fine & Applied Art.* July 7-Aug. 15. Interior Arch. & Dec.; Ad. Des.; Costume Ill., Des. & Construction; Oil Pnt.; Life Dr. \$15 weekly. Elsie Brown Barnes, Dir. Summer School. The Sec., 136 E. 57th St.

**NEW YORK CITY.** *New York School of Interior Decoration.* July 15-Aug. 15. Interior Dec. & Des. \$75. Sherrill Whiton, Dir. The Sec., 515 Madison Ave.

**NEW YORK CITY.** *Ozenfant School of Fine Arts.* June 2-27. June 30-July 25. Dr.; Pnt.; Mod.; Des.; Comp.; Still Life. \$45. Amedee Ozenfant, Dir. Secretary, 208 E. 20th St.

**NEW YORK CITY.** *Phoenix Art Institute.* June 16-Aug. 30. Com. A.; Dr. & Pnt.; Color; Fig. Pnt.; Outdoor Pnt. \$21-\$77. L. M. Phoenix, Dir. Elin Peterson, Registrar, 350 Madison Ave.

**NEW YORK CITY.** *School of Professional Arts.* July 7-Aug. 15. Ad. Des. & Ill.; Life Dr.; Costume Des. & Ill.; Pnt.; Interior Arch. & Des. \$100. Jamesine M. Franklin, Dir. 400 Madison Ave.

**NEW YORK CITY.** *Traphagen School of Fashion.* July 7-Aug. 15. Costume Des. & Ill.; Textile Des.; Interior Dec.; Fashion Display. \$95. Ethel Traphagen, Dir., 1680 Broadway.

**SYRACUSE.** *Syracuse Univ., College of Fine Arts.* July 7-Aug. 15. Aesthetics; Hist. A.; Port. & Costumed Fig.; Ill.; W. C.; Lndscp.; Still Life; Port.; Textile & Dec. Des.; Life & Fig. Comp.; Poster; Interior Dec.; Pencil

Technique; Stage Des.; Com. A.; Perspective; A. Ed.; Ceram. Sc.; Cr. \$12 per credit hour. Ernest Reed, Dir. H. L. Butler, Dean.

**WHITE PLAINS.** *Westchester Workshop.* July, August. Cr.; Ceram. & Pot.; Com. A. & Cartooning; Gr.; Metal Work; Lndscp. Pnt.; Comp.; Life Pnt.; Port.; Sc.; Sk.; Still Life; Interior Dec. Children's Classes. Charlotte Kizer Bitz, Dir. of Arts & Crafts. Charles B. Cranford, Administrator, County Center.

**WOODSTOCK.** *Archipenko Art School.* June 2-Aug. 29. Sc.; Pnt.; Dr.; Ceram.; Carving; Life; Still Life; Lndscp.; Des. From \$20 monthly. Alexander Archipenko, Dir.

**WOODSTOCK.** *School of Landscape Painting.* June 15-Sept. 15. Lndscp. \$35 monthly. Walter Goltz, Dir.

## NORTH CAROLINA

**ASHEVILLE.** *The Associate Arts Studio-Camp.* April 1-Oct. 1. Gr.; Des.; Mod.; Pnt.; Cr.; Ceram. C. Genevieve Lawler; Mary Ruth Lionberger; Rose Gillespy Baldwin. \$50 for 2 weeks, includes room & board. C. Genevieve Lawler, Dir.

**BEAUFORT.** *Univ. of N. C. Woman's College.* June 4-20. Outdoor Pnt. \$15. Gregory D. Ivy, Head Dept. of Art, Greensboro, N. C.

**GREENSBORO.** *Bennett College.* June 9-27. A. & Cr.; Ind. A. Home Construction & Interior Des. Eva Hamlin Miller; Lydia M. Jetton. \$4 per course. Alberta B. Turner, Dir.

**GREENSBORO.** *Univ. of N. C., Woman's College.* June 5-July 16. Des.; Ind. Des.; Block Pr.; A. Ed. \$53 (includes room & board). Gregory D. Ivy, Head Dept. of Art. (See Beaufort, N. C.)

**PENLAND.** *Penland School of Handicraft.* Three sessions of three weeks from June 23-Aug. 23. Hand Weaving; Metal Cr.; Ceram.; Shoe Making; Cr. Edward F. Worst; Rupert Peters; Margaret Bergman; Mrs. Axel Sommer; Grethe Petersen; Clifford Sims; Gardner Boyd; Peggy Jamieson; Eugene Deutsch; Lincoln Mathews. \$7.50 weekly. Lucy C. Morgan, Dir.

## NORTH DAKOTA

**MAYVILLE.** *Mayville State Teachers College.* June 9-Aug. 1. Handicrafts for Element. Grades; Ad. Des. & Lettering; Dr. & Des.; A. Apprec. \$1.50 per credit hour. C. O. Mehuse, Registrar.

**VALLEY CITY.** *State Teachers College.* June 9-Aug. 1. Public School A.; Dr.; Des.; A. Apprec. From \$9. Registrar.

## OHIO

**ATHENS.** *Ohio Univ., College of Fine Arts, School of Painting & Allied Arts.* June 16-Aug. 8. Aug. 11-Aug. 30. A. Hist. & Apprec.; Des.; Dr. & Pnt.; Arch.; Photog.; A. Ed. \$24.50 for residents; \$37 non-residents. L. C. Mitchell, Dir.

**CINCINNATI.** *Art Academy of Cincinnati.* June 16-Aug. 9. Dr. & Pnt. from Life; Com. A. & Ad.; Lndscp. Pnt. Myer Abel; William E. Hentschel; Reginald L. Grooms. \$25-\$60. Walter H. Spile, Dir., Art Museum, Eden Park.

**CINCINNATI.** *Ohio Mechanics Institute.* June 16-July 25. Com. A.; Freehand Dr. Charles W. Boebinger. \$12-\$18. John T. Faig, Pres. of Depts., Central Parkway & Walnut St.

**CLEVELAND.** *Cleveland School of Art.* From June 23. Dr.; Pnt.; Des.; Mod.; Cr.; Interior Dec.; A. Ed.; Ceram. Sc.; Fashion Ill.; Com. A. Junior Courses. \$30 per course. Henry Hunt Clark, Dir. Otto Ege, In Charge of Summer Session, 11441 Juniper Rd.

**CLEVELAND.** *Western Reserve Univ.* June 23-Aug. 1. Des.; Pnt.; Enamel; Metal; Plastics; Cr.; Hist. A.; A. Ed.; Com. A.; Sk.; Symbolism in A. & Literature; A. Programs. Harry N. Irwin, Dean.

**DAYTON.** *School of the Dayton Art Institute.* June 16-July 19. Com. A.; W. C.; Life Dr. & Pnt. in Oil; Sc. & Ceram.; Cr.; Survey of A. Ed.; Children's Classes. \$15-\$30. Siegfried R. Weng, Dir. Edward R. Burroughs, Dean. Ann Deetler Hahne, Registrar.

**KENT.** *Kent State Univ. School of Art.* July 16-July 25. July 28-Aug. 29. Dr.; Pnt.; Des.; Cr.; Jewelry; Weaving; Fig. Sk.; A. Ed. \$15. Nina S. Humphrey, Head of Art Dept. Registrar.

**MARIETTA.** *Ohio River School of Painting.* June 23-Aug. 30. Lndscp. Pnt. in Oil & W.C.; Outdoor Sk.; Still Life & Port. Harry H. Shaw; Clyde Singer. \$40. Harry H. Shaw, 326 Second St.

**OXFORD.** *Miami Univ.* June 16-July 18. July 21-Aug. 22. W.C.; Photog.; Dr.; Pnt.; Gr. A.; Pot.; Mod.; Ind. A.; A. Ed. Problems; A. Structure; Cr. George R. Hoxie; John C. Snook; Edwin L. Fulwider; Orpha M. Webster; Gwendolyn Burgess; Frances Kimbrough. \$15. E. J. Ashbaugh, Dean.

## OKLAHOMA

**ADA.** *East Central State College.* June 2-July 31. A. Fundamentals; A. Apprec.; Lndscp. Pnt. in W.C.; Home Dec.; Teaching Methods; Des. Ida Hoover; Edna Stone. Registration \$10. Ida L. Hoover, Dir.

**OKLAHOMA CITY.** *Okahoma City Univ.* May 31-July 11. Ind. A.; Pot.; Applied Des.; W. C.; Fashion Dr.; Public School A.; Jewelry & Metalcraft; Children's A. Class. Dorothea Stevenson; Mary M. Allen; Clara M. Strong. \$5 per credit hour. Dorothea Stevenson, Dir.

## OREGON

**EUGENE.** *University of Ore., School of Architecture & Allied Arts.* June 16-July 25. Pnt.; Dr.; Comp.; Sc.; Hist. Pnt.; A. Apprec.; Des. \$25. Ellis F. Lawrence, Dean. Dan Clark, Dir. Summer Session.

**PORTLAND.** *Portland Summer Session.* June 16-July 25. Pnt.; Dec. Des.; Integration of A. Activities in Curriculum; Hist. Pnt.; A. Apprec.; Child A. Esther Wuest;



(Continued from page 275)

and velvets have a wainscoting of the Manzoro marble and a covering of terra cotta damask. The room for Chinese paintings has a wall covering of rough-textured silk, a teakwood floor, and walnut cases. Sloping wall cases around three sides allow for display of horizontal hand scrolls, while a glass top uninterrupted by partitions gives a chance to see a fifteen-foot painting in its entirety.

Among the items seen for the first time at the opening of the new galleries were an Egyptian boat model in wood, of the XIIth Dynasty, an Assyrian IXth century relief, and a large Chinese painting of a winter landscape.

Like the building's interior, the building fund also had a reserve, making possible completion of the exhibition rooms at this time.

## Nebraska's Growing Collection

IN THIS ISSUE we had intended to reproduce the 1941 purchases made for the permanent collection of the University of Nebraska at the close of the annual exhibition of the Nebraska Art Association. However, we soon discovered that all but one had previously been illustrated in the Magazine. The list of additions to this distinguished collection, which has been built up by annual purchases from the Hall Fund and by the Nebraska Art Association, follows. Hall Fund: *Japanese Wrestler* by Henry Lee McFee (reproduced March, 1939, issue); *McSorley's* by Louis Bouché (reproduced November, 1939); *Red Moore*, a pencil drawing by Eugene Speicher; and a head in black marble by Marion Walton (reproduced July, 1940). The

Nebraska Art Association bought *Beached* by Julian Levi (reproduced December, 1940). Selections were made by Dwight Kirsch, head of the art department of the University, Paul Gardner, Director of the William Rockhill Nelson Gallery in Kansas City, and Mrs. Elizabeth Navas, Trustee of the Murdock Fund, through which she has acquired a notable collection of American art for the Wichita Art Museum.

Incidentally, omission of the second word in the title of the Bouché painting is an abbreviation and not our error. While Mr. Thomas Benton may feel that art, particularly his own, belongs in barrooms, there are citizens of Nebraska who are not so sure that barrooms belong in universities. In deference to them, the title has been simplified.

## Sculpture Out-of-Doors

SIXTY-FIVE CONTEMPORARY American sculptors are participating in the Sculptors Guild Third Outdoor Show, held through May at Sixth Avenue and Eighth Street, New York City. One wonders what effect, if any, the change of location from the Grand Central area to Greenwich Village will have on patronage. Probably fewer commuters will stop in, but those who go to see the show this year will be moved by genuine interest rather than curiosity. Sculptors Guild shows have been highly successful. The organization which was founded in 1937, has already achieved two outdoor exhibitions in New York City, an invited exhibition in the Brooklyn Museum, an invited exhibition in the Contemporary Arts Building at the New York World's Fair, and this year a traveling exhibition which is still on its way.

Bernard Hinshaw, \$25. V. V. Caldwell, Dir., 814 Oregon Bldg.

### PENNSYLVANIA

CALIFORNIA. *State Teachers College*. June 23-Aug. 1. Aug. 4-Aug. 22. Ind. A. \$5 per semester. Robert M. Steele, Pres.

CHESTER SPRINGS. *Pennsylvania Academy of the Fine Arts Summer School*. June 9-Sept. 13. Pnt.; Ill.; Sc.; Gr. Daniel Garber; George Harding; Roy C. Nuse; Francis Speight; Henry C. Pitz; Charles Rudy; Roswell Weidner; Walker Hancock; Barse Miller. From \$21 weekly including room and board. Henry Hotz, Jr., Curator of Schools.

ELKINS PARK. *Stella Elkins Tyler School of Fine Arts of Temple Univ.* June 30 for 6 weeks. Pnt.; Sc.; W.C.; Gr.; Pot.; Ceram.; Metalry; Jewelry. Boris Blai; Raphael Sabatini; Alexander Abels; Louis Bouche. \$8 per semester hour. Boris Blai, Dir.

INDIANA. *State Teachers College*. June 16-July 26. July 28-Aug. 16. Pnt.; Com. Des.; A. Ed. Dorothy Murdock; Orval Kipp. \$5 per semester hour. Orval Kipp.

PHILADELPHIA. *Drexel Institute of Technology, School of Home Economics*. A. Apprec.; Des.; Costume Des.; Household Dec.; Des. for the Cr.; Textile Des.; Interior Dec.; Ad. A.; Hist. A.; Comp.; Life Dr.; Fashion Ill. \$6 per credit. Grace Godfrey, Dean of School of Home Economics.

PHILADELPHIA. *Univ. of Pa. School of Fine Arts*. June 24-Aug. 5. Freehand Dr. & W.C.; Arch. Des.; Genius of Modern A. Henry C. Pitz; James P. Metheny; David M. Robb. \$10 per semester credit. George Simpson Koyl, Dean, School of Fine Arts.

PITTSBURGH. *Art Institute of Pittsburgh*. June 16-Aug. 9. Com. A.; Fashion Ill. \$5 weekly. Willis Shook, Dir., 610 Smithfield St.

STATE COLLEGE. *Pennsylvania State College*. June 30-Aug. 8. Oil Pnt.; Fig. Sk.; Life Dr.; W.C.; Hist. A.; Cr. for Teachers; A. Ed. Hobson Pittman; Lee Townsend; Andrew Case; Francis Hyslop, Jr.; Harold E. Dickson; Amy G. Gardner. \$5-\$6 per credit. J. Burn Helme, in charge Division of Fine Arts. Marion R. Trabue, Director of the Summer Session.

WEST CHESTER. *State Teachers College*. June 23-Aug. 2. A. Hist. & Apprec.; A. Problems for Element. School Teachers; A. & Cr. Marion Farnham; Hazel Lamborn. \$5 per credit. Winfield Menhenett, Dean.

### SOUTH DAKOTA

BROOKINGS. *South Dakota State College*. June 16-July 25. Freehand Dr.; Des.; Cr.; A. Apprec. \$15 for residents; \$22.50 non-resident. Emily H. Davis, Head of Art Dept. Office of the Registrar.

SIoux FALLS. *Sioux Falls College*. June 9-July 12. Public School A.; A. Apprec. or American A.; Cr. \$25. Gertrude Webster, Head Art Dept.

SPEARFISH. *Black Hills Teachers College*. June 9-July 18. July 21-Aug. 22. Dr.; W.C. & Oil Pnt. Greta Cocking. E. C. Woodburn, Pres.

### TENNESSEE

KNOXVILLE. *Univ. of Tenn., School of Home Economics*. June 9-July 16. July 17-Aug. 22. Applied Des.; Costume Des.; Cr. Des.; Cr. Program for Summer Camps; Furniture Apprec. Jessie W. Harris, Dir., School of Home Economics.

### TEXAS

AUSTIN. *Univ. of Tex., College of Fine Arts, Dept. of Art*. June 5-July 16. July 16-Aug. 25. 1st term. Life Dr.; Creative Des.; Pnt.; Sc.; Apprec. A.; A. Ed. William H. McVey; Gibson Danes; Arne W. Randall; Eugene Trentham; 2nd term. Creative Des. Everett Spruce. \$17.50. William H. McVey, Chmn., 1st term. Everett Spruce, Chmn., 2nd term. The Registrar.

CANYON. *West Tex. State Teachers College*. June 4-Aug. 14. Dr.; Pnt.; Lndscp.; Fig.; Port.; A. Structure; Cr.; Applied Des.; Pot.; Mural Pnt. Isabel Robinson; Grant Reynard, Derald Swineford. \$7.50-\$32. Isabel Robinson, Dir.

DALLAS. *Aunspough Art School of Dallas*. June 1-Aug. 1. Pnt.; Dr.; Mod.; Sk.; Ill.; Cartooning; Com. A.; Normal A.; Dec. A.; Des. \$1.50 single lesson; \$15-\$25 course. Vivian L. Aunspough, Dir., 3409 Bryan St.

DALLAS. *Southern Methodist Univ.* June 5-July 15. Des.; Pnt. & Pictorial Comp.; A. Ed.; A. Hist. \$17.50 per course. Stella L. La Mond, Head Art Dept. The Registrar.

DENTON. *North Tex. State Teachers College*. June 4-July 16. July 17-Aug. 23. Pnt.; Ceram. & Sc.; Weaving; Ind. Des.; Dr.; Geometry in A.; Color; A. Ed. Carlos Merida; Rudolph Fuchs. \$19 for residents. Cora E. Stafford, Dir.

DENTON. *Tex. State College for Women*. June 4-July 12. July 15-Aug. 23. 1st term. Pnt.; Des.; Costume Des.; W.C.; Hist. A.; House Furnishings. Alexandre Hogue; Mary Marshall; Marie Delleney; Edith Brisac; Carlotta Corpron. 2nd term. Hist. A.; Pot.; Metal; Jewelry. Thetis Lemmon; Mattie Lee Lacy; Carlotta Corpron. \$15. Mary Marshall, Dir., Box 3656. (See under Taos, New Mex. for data on Taos School of Painting, Field Class for Tex. State College for Women.)

LUBBOCK. *Tex. Technological College, Dept. of Architecture & Allied Arts*. June 4-July 14. July 15-Aug. 22. A. Teaching Methods; Public School A.; A. Hist. & Evaluation; Dr. & Pnt.; Clay Mod. & Ceram. Maude Fletcher (1st term) & Regular Staff. \$15. F. A. Kleinachmidt, Dir. The Registrar.

### UTAH

LOGAN. *Utah State Agricultural College, Art Dept.* June 9-July 18. A. Apprec.; Pnt.; Creative A.; Principles of Des.; Problems in Des.; Cr. Ralph Pearson; Calvin Fletcher. \$8-\$20. Calvin Fletcher, Head Art. Dept.

### VERMONT

ARLINGTON. *Charles Cagle Summer Classes*. June-Sept. Fig., Still Life & Lndscp. Pnt. Charles Cagle, Dir., 78 W. 55th St., New York, N. Y.

BURLINGTON. *Univ. of Vt.* July 7-Aug. 15. Pnt.; Lndscp.; Life; Ed. & the Arts; Workshop in A. Ed.; A. Courses for Grade Teachers; Applied A. & Modern A. Apprec. Paul Sample; Barse Miller; Eugene Myers; Elizabeth V. Colburn; Isabel Mills. \$9 semester hour. Elizabeth V. Colburn, Art Dir., Summer Session.

### VIRGINIA

COCKAMOUTH. *Cockamouth Academy*. June 15-Sept. Dr.; Outdoor Pnt.; Fig. Pnt. \$10 weekly includes room & board on farm. George Barksdale, Dir., Route 5, Richmond.

### WASHINGTON

BELLINGHAM. *Western Washington College of Education*. A. Ed.; A. Apprec.; Mod. & Sc.; A. in Work Shop for Jr. High Teachers. Ella Molmberg; Hazel Plympton; Hazel Breaker. \$15. Merle Kuder, Registrar.

ELLENSBURG. *Central Wash. College of Education*. June 16-Aug. 15. Dr.; Com. Des.; A. Methods; Pot.; Pnt.; A. Hist. & Apprec.; Cr. \$11. H. Glenn Hogue, Dir. Doris Anderson, Sec. to Pres.

NESPELEM. *Wash. State College Summer Art Colony*. June 23-Aug. 15. Dr.; Comp. Theo.; Analysis of Materials; Port. Mod.; Sc.; Indian Cr. & Des.; Teaching Methods. Worth D. Griffin; Glenn Wessels; Vivian Kidwell Griffin. Colony is on Indian Reservation. \$100-\$160 including living expenses. Worth D. Griffin, Head Dept. Fine Arts, Wash. State College, Pullman.

SEATTLE. *Univ. of Wash., School of Art*. June 18-July 18. July 21-Aug. 20. Dr.; Pnt.; Des.; Sc.; Interior Des.; Hist. Modern Pnt.; Sc. Comp.; Des. in Metal; Comp. \$22. Walter F. Isaacs, Dir.

TACOMA. *College of Puget Sound*. June 9-July 8. Hist. & Apprec. of A.; Interior Des.; A. Structure. Melvin Kohler. \$5 per semester hour. Raymond L. Powell, Dir. Summer Session.

### WEST VIRGINIA

WHITE SULPHUR SPRINGS. *Old White Art School & Colony*. July 12-Sept. 1. Lndscp., Port. & Life Pnt. in all media; Anatomy; Sk. \$30 weekly includes room & board. William C. & Natalie E. Grauer, Directors, 10720 Deering Ave., Cleveland, O.

### WISCONSIN

MADISON. *Univ. of Wis., Dept. of Art Education*. June 30-Aug. 8. Dr. & Perspective; W.C.; A. in Everyday Life; Life Dr. & Anatomy; Lndscp. & Still Life; School A.; Ind. A.; Des.; Pictorial Comp.; Ill.; Port. Pnt.; Murals; Ceram.; A. Ed. \$31-\$34. William H. Varnum, Chmn., Dept. of Art.



## JOSEPH GANDY

(Continued from page 253)

which in size and plan could meet the varying needs of different agricultural workers, their families, and animals.

With perfect realization of the necessity for economical construction he designed the buildings in utmost simplicity and advised the use of cheap local materials such as pisework of clay, brick-nogging, or rough-cast for the walls; young trees with the bark and even metal frame (!) for supports; and thatch, stone, or slate for the roof. Such structural purism may have been inspired in part by Laugier, for Soane is said to have bought and distributed among his assistants and students ten copies of the Abbé's book.

Nowadays the most striking effect of Gandy's designs is their prophetic modernity in plan and superstructure. Instead of the traditional centralized block type perpetuated by Gyfford, Pocock, and others, Gandy used the decentralized plan with only one or two rooms in depth so as to secure direct illumination and ventilation in every room. He anticipated Frank Lloyd Wright in advising adaptation of the building "to the particular circumstances of the spot upon which it is to be erected", in the horizontal emphasis of the building and in the low overhanging roofs. Likewise he foreshadowed the International Style in the horizontal windows and their grouping as striped fenestration which harmonize so well with the horizontality of the buildings. With admirable sophistication he maintained the independence of the internal from the external arrangement by separating the two cottages internally behind the long horizontal window without affecting the simplicity and continuity of the frontal plane.

However, he was aware of the existence in his time of two schools of architectural esthetic and tried to satisfy both. He provided symmetrical as well as asymmetrical schemes and indicated that the addition or omission of a terminal unit would make a composition symmetrical or asymmetrical according to preference. But he, like his twentieth-century descendants, preferred the asymmetrical and balanced schemes for domestic buildings and would leave the "dull monotony of uniformity and symmetry" for monumental and public architecture which so many of his official contemporaries only too readily could provide. This preference for variety rather than symmetry shows also that he was a child of the romantic age which found sublimity in the asymmetrical and picturesque. However his designs nowhere show the fussy picturesqueness of the pseudo-Gothic of his time but a subtler variety and balance derived from the classic vernacular tradition which came to England in the different forms of "Italianate" villas. Not satisfied with direct repetition of those forms Gandy eliminated all surface details and translated the relatively centralized forms into sweeping lines and planes varied with judicious functional accents. The frequent presence of typically Greek pediments and the clarity of the designs indicate both a reverent attachment to the classical style which was being revived and an intuitive appreciation of the essential spirit of Greek architecture. Among the projects of the Neo-classical rationalists nowhere do we find such purity of form and rational function as in the plastic units which constitute Gandy's project for a lodge and gates. Yet misguided Freudianism finds it "sinister" and "idiosyncratic."

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## CORRECTIONS

THE PAINTING, *Rest on the Flight into Egypt*, School of Gerard David, reproduced last month on page 183 with the article by Charles de Tolnay, is no longer in the Stoop Collection, London, where the author saw it, but is now the property of the Bache Collection, New York City.

WRITTEN EXCEPTION has been taken to our lead statement in listing the staff of the National Gallery of Art under "People in Art" (April, page 220). It is stated in a letter from which we quote that we are in error in "attempting to differentiate between the members of the staff of the National Gallery appointed under the Civil Service and those appointed under the Act of Congress establishing the Gallery. All members of the staff are Government employees, regardless of how they are appointed."

The Act referred to (H. J. Res. 217, 75th Congress) was published in full in the March issue (page 153). We again reprint the paragraph which deals with this subject:

The board [Trustees of the National Gallery of Art] shall appoint and fix the compensation and duties of a director, an assistant director, a secretary, and a chief curator of the National Gallery of Art, and of such other officers and employees of the National Gallery of Art as may be necessary for the efficient administration of the functions of the board. Such director, assistant director, secretary, and chief curator shall be compensated from trust funds available to the board for the purpose, and their appointment and salaries shall not be subject to the civil-service laws or the Classification Act of 1923, as amended. The director, assistant director, secretary, and chief curator shall be well qualified by experience and training to perform the duties of their office and the original appointment to each such office shall be subject to the approval of the donor [i.e. the A. W. Mellon Educational and Charitable Trust. See Sec. 1 of the Act.]



# MAY EXHIBITIONS

## ALBANY, NEW YORK

*Albany Institute of History & Art:* Prints & Drawings by William Cropper; to May 15. Regional Annual; to June 1.

## AMHERST, MASSACHUSETTS

*Amherst College:* American Paintings from Whitney Museum; to May 15.

## ANDOVER, MASSACHUSETTS

*Addison Gallery of American Art:* Prints from Uruguay; May 7-21.

## APPLETON, WISCONSIN

*Lawrence College:* Photography; to May 15. Festival Theatre at Williamsburg; from May 19.

## AUBURN, NEW YORK

*Cayuga Museum:* Oils by Ernest Townsend; to June 2.

## BALTIMORE, MARYLAND

*Baltimore Museum of Art:* Miniature Rooms by Mrs. James Ward Thorne; to May 25.

*Walters Art Gallery:* William T. Walters Retrospective; from May 12.

## BETHLEHEM, PENNSYLVANIA

*Lehigh University:* Work by Contemporary Painters; May 16-June 9.

## BINGHAMTON, NEW YORK

*Museum of Fine Arts:* Work by Members of Fine Arts Society; May 1-31.

## BOSTON, MASSACHUSETTS

*Guild of Boston Artists:* Members Spring Exhibition; May 1-31.

*Grace Horne Galleries:* Paintings by Patricia Erikson. Water Colors by George Yater; May 5-26.

*Institute of Modern Art:* Paintings by 50 Americans; May 15-June 15.

*Museum of Fine Arts:* New England Embroidery before 1800; to June 1.

*Vose Galleries:* Paintings by Willard Cummings; to May 17.

## BROOKLYN, NEW YORK

*Brooklyn Museum:* Lithographs & Drawing by Toulouse-Lautrec; to June 1. Index of American Design; to May 18. Chinese Textiles; May 1-June 1. Printed Art; from May 29.

## BUFFALO, NEW YORK

*Albright Art Gallery:* Annual by Artists of Western New York; to May 12.

## BURLINGTON, VERMONT

*Fleming Museum:* Annual of Northern Vermont Artists; May 1-31.

## CAMBRIDGE, MASSACHUSETTS

*Fogg Museum of Art:* Expressionism in Modern Graphic Art; to June 1. American Landscape Painting from Inness to Bellows; May 5-June 1.

## CEDAR RAPIDS, IOWA

*Cedar Rapids Art Association:* Uncommissioned Portraits (AFA); May 8-27.

## CHICAGO, ILLINOIS

*Art Institute:* Masterpieces of French Art; to May 20. Sculpture by Carl Milles; from May 15.

*Mandel Brothers:* 2nd Annual Indian Art Exhibition; May 10-15.

## CINCINNATI, OHIO

*Cincinnati Art Museum:* Models & Drawings by Walt Disney; to May 18. Ohio Water Color Society; May 4-25.

## CLEVELAND, OHIO

*Cleveland Museum of Art:* Annual of Work by Cleveland Artists & Craftsmen; to June 8.

## COSHOCTON, OHIO

*Johnson Humrickhouse Memorial Museum:* County Historical Show; May 1-31.

## DALLAS, TEXAS

*Dallas Museum of Fine Arts:* Art Carnival; May 11-18. Work by Florence McClung; May 11-24. Work by Stella LaMond; May 25-June 8.

## DAYTON, OHIO

*Dayton Art Institute:* Dayton Society of Etchers. Batiks; May 1-31.

## DELAWARE, OHIO

*Ohio Wesleyan University:* Contemporary Argentine Art (AFA); May 10-June 10.

## DENVER, COLORADO

*Denver Art Museum:* Paintings & Drawings by Portinari; May 1-31.

## DETROIT, MICHIGAN

*Detroit Institute of Arts:* Masterpieces of Art from European & American Collections; to May 31.

## DURHAM, NORTH CAROLINA

*Duke University:* Water Colors by Eastern Artists (AFA); to June 3.

## ELMIRA, NEW YORK

*Arnot Art Gallery:* Water Colors by Sanford Ross (AFA); May 4-25.

## EVANSVILLE, INDIANA

*Museum of Fine Arts & History:* Dallas Print Makers Guild; to May 31.

## FITCHBURG, MASSACHUSETTS

*Art Center:* Jonas Lie Memorial Exhibition; to May 31.

## GRAND RAPIDS, MICHIGAN

*Grand Rapids Art Gallery:* Paintings by Koboshka. Work by Local School Children; to May 15.

## GREEN BAY, WISCONSIN

*Neville Public Museum:* Paintings by Frederick Muhs; to May 31.

## GREENWICH, CONNECTICUT

*Greenwich Library:* Greenwich Society of Artists Annual; to May 24.

## GROSSE POINTE FARMS, MICHIGAN

*Alger House Museum:* 19th & 20th Century French Drawings; to June 1.

## HAGERSTOWN, MARYLAND

*Washington County Museum of Fine Arts:* Paintings by Robert Franklin Gates; May 1-31.

## HARRISBURG, PENNSYLVANIA

*State Museum:* Portraits of Children. Paintings by The Eight; May 7-28.

## HARTFORD, CONNECTICUT

*Wadsworth Atheneum:* Needlework Landscapes; to May 20.

## HOUSTON, TEXAS

*Museum of Fine Arts:* Students' Annual; May 10-25.

## KALAMAZOO, MICHIGAN

*Institute of Arts:* Work by Local School Children; May 16-31.

## KANSAS CITY, MISSOURI

*Nelson Gallery:* Paintings by Cleveland Artists. Contemporary French & British Prints; to May 31.

## LAWRENCE, KANSAS

*Thayer Museum of Art:* Oils by Raymond Eastwood; to May 31.

## LOS ANGELES, CALIFORNIA

*Dalzell Hatfield Galleries:* Paintings by Sheets, Cowles & Lutz. Pottery by Glen Lukens; to May 31.

*Foundation of Western Art:* Painters of New Mexico; to May 31.

*Los Angeles County Museum:* Annual of Artists of Los Angeles & Vicinity; to May 15. Work by Ejnar Hansen; to May 29.

## LUBBOCK, TEXAS

*Texas Technological College:* Contemporary American Handwoven Textiles; to May 25.

## MADISON, WISCONSIN

*Wisconsin Union:* Annual of Student Art; May 13-June 8.

## MANCHESTER, NEW HAMPSHIRE

*Currier Gallery of Art:* Water Colors by Cleveland Artists. Water Colors by Harrison Cady. Weaving. The Silversmith & His Craft; to May 31.

## MASSILLON, OHIO

*Massillon Museum:* Drawings & Prints by Contemporary American Artists. Ceramics by H. Carver & Lois Miller; to May 31. Annual of Photography; May 26-June 4.

## MIDDLETOWN, CONNECTICUT

*Wesleyan University:* Dance Photographs by Barbara Morgan; to May 15. Drypoints by Philip Kappel; May 16-30.

## MILLS COLLEGE, CALIFORNIA

*Art Gallery:* Chinese Pottery & Porcelain; to May 23.

## MILWAUKEE, WISCONSIN

*Milwaukee Art Institute:* Paintings by Norman Rockwell; to May 16. Murals by Edmund Lewandowski; to May 31.

*Annual of Wisconsin Arts & Crafts:* May 1-31. Photographs by Frances Flaherty; May 17-31. Annual of American Paintings; May 16-June 9.

## MINNEAPOLIS, MINNESOTA

*Minneapolis Institute of Arts:* Modern European Prints. The Museum as a Source of Contemporary Fashion; to May 31.

*University Gallery:* Primitive Art. Work by Local Public School Children; to May 28. Graphic Processes; to June 1.

*Walker Art Center:* Paintings by Clement Haupers; May 10-June 10. Accessories to the House; from May 15.

## MONTCLAIR, NEW JERSEY

*Montclair Art Museum:* Cartoons by Louis Raemackers; to May 25. Photography Salon; from May 25.

## MUSKEGON, MICHIGAN

*Hackley Art Gallery:* Photographs by Frank Hurley; to May 31.

## NEWARK, NEW JERSEY

*Newark Art Gallery:* Annual Water Color & Black & White by Artists of Newark & Vicinity; to May 31.

*Newark Museum:* Recent Acquisitions of Contemporary American Paintings.

## NEW HAVEN, CONNECTICUT

*Yale Art Gallery:* 4 Centuries of British Plate; to May 19.

## NEW ORLEANS, LOUISIANA

*Delgado Museum:* Paintings by 35 Artists under 35; May 18-June 2.

## NEW YORK CITY

*A. C. A. Gallery:* 52 W. 8th St. Paintings by David Burliuk; to May 11.

*American British Art Center:* 44 W. 56th St.: Work by John Craske. Sculpture & Sculptors Drawings; May 13-June 7.

*American Fine Arts Society:* 215 W. 57th St.: Mural Paintings by Lee Woodward Zeigler; May 12-24.

*An American Place:* 509 Madison Ave.: Paintings by Arthur G. Dove; to May 17.

*Argent Galleries:* 42 W. 57th St.: Paintings by Svetoslav Roerich; to May 17. Paintings & Sculpture by National Association of Women Painters & Sculptors; from May 19.

*Artists' Gallery:* 113 W. 13th St.: Paintings by Laura Steig & H. Bowden; May 13-26. Paintings by Henri Bella Gold; May 27-June 10.

*Artist-Craftsman Gallery:* 64 E. 55th St.: Society of Designer-Craftsman Spring Exhibition; from May 5.

*Associated American Artists Galleries:* 711 Fifth Ave.: Art Directors Club 20th Annual of Advertising Art; May 3-24.

*Water Colors & Lithographs* by Adolf Dehn; May 12-June 7.

*Babcock Galleries:* 38 E. 57th St.: Paintings & Water Colors by Robert Macdonald; to May 17.

*Barbizon-Plaza Art Gallery:* 101 W. 58th St.: Crafts Students League; May 1-19. Color Lithography; from May 19.

*Bigelow Gallery:* 32 E. 57th St.: Paintings by William Hayter; May 12-24.

*Bland Gallery:* 45 E. 57th St.: Early American Prints & Paintings; to May 31.

*Buchholz Gallery:* 32 E. 57th St.: Work by Max Beckmann; to May 17. Work by Kurt Roesch; May 19-31.

*Century Association:* 7 W. 43rd St.: Maya Paintings by Joseph Lindon Smith (AFA); to May 31.

*Columbia University:* Avery Library: Recent Housing in the United States; to June 5.

*Contemporary Arts:* 38 W. 57th St.: Paintings by Samuel Koch; May 5-24. Paintings of the Hudson River by Contemporary Artists; from May 26.

*Cooper Union Museum:* Cooper Square: Recent Accessions. Douthitt Gallery, 9 E. 57th St.: American Paintings & Bronzes; May 1-31.

*Downtown Gallery:* 43 E. 51st St.: Paintings by Blume, Karfiol, Levi, Kuniyoshi, Schmidt, Sheeler, Spencer.

*Durand-Ruel:* 12 E. 57th St.: 19th Century French Paintings; May 1-31.

*Egleston Galleries:* 161 W. 57th St.: Group Show; to May 24.

*Ferargil Galleries:* 63 E. 57th St.: Paintings by Lamar Dodd; May 12-25.

*Four Sixty Park Avenue Gallery:* Portraits of Business & Professional Men; to May 24.

*Galerie St. Etienne:* 46 W. 57th St.: Old Viennese Flower Paintings.

*Grand Central Art Galleries:* 15 Vanderbilt Ave.: Prints by Contemporary American Artists; to May 23.

*Grand Central Galleries:* 700 Fifth Ave.: American Paintings; May 1-31.

*Harlow, Keppel & Co.,* 670 Fifth Ave.: Water Colors of London Under Bombardment by Captain Anthony Gross; to May 31.

*Knoedler & Co.,* 14 E. 57th St.: Paintings by Paul Ullman; to May 17.

*Kraushaar Galleries:* 730 Fifth Ave.: Water Colors by Gifford Leal; May 12-30.

*Julien Levy Gallery:* 15 E. 57th St.: Paintings by Salvador Dali; to May 20.

*Macbeth Gallery:* 11 E. 57th St.: Paintings, Drawings & Gouaches by Moses Soyer; to May 12. Photographs & Water Colors; May 13-24.

*Mayer Gallery:* 41 E. 57th St.: Contemporary Prints; May 1-31.

*Metropolitan Museum of Art:* Fifth Ave. & 82nd St.: 19th Century Costume Accessories; to May 25. Work by New York City Children; to May 31. China Trade & Its Influences.

*Midtown Galleries:* 605 Madison Ave.: Paintings by Fred Nagler; to May 24.

*Milch Galleries:* 108 W. 57th St.: Water Colors by Roy MacNicol; to May 17.

*Pierpont Morgan Library:* 39 E. 36th St.: Manuscripts, 1st Editions & Drawings.

*Morton Galleries:* 130 W. 57th St.: Paintings by Rebecca Mahler; to May 17.

*Museum of Costume Art:* 630 Fifth Ave.: Color through the Decades; to May 31. Paintings of Asiatic Costumes & the Costumes; May 7-20.

*Museum of Modern Art:* 11 W. 53rd St.: Art of Britain at War; from May 23. TVA Architecture & Design; to June 8.

*Museum of the City of New York:* Fifth Ave. & 103rd St.: Daniel Frohman Memorial Exhibition; from May 8. The Greek Revival in New York; from May 21.

*New Art Circle:* 543 Madison Ave.: Work by Charles Hutson; May 1-31.

*Newhouse Galleries:* 15 E. 57th St.: Paintings of France & Spain; to May 15.

*New York Historical Society:* Central Park West & 76th St.: New York as the Artist Knew It.

*New York Public Library:* Fifth Ave. & 42nd St.: Prints of Farming; to May 31.

*Nierendorf Gallery:* 18 E. 57th St.: Work by Kurt Seligmann; to May 15.

*Number Ten Gallery:* 19 E. 56th St.: Ceramics by Shearwater; May 12-24. Portraits by Rita Hovey-King; May 26-June 7.

*Orrefors Galleries:* 5 E. 57th St.: Clipper Ship Models; May 15-19.

*James St. L. O'Toole:* 24 E. 64th St.: Flower Paintings by Mae Schaezel. Portraits by Raymond Neilson; May 15-31.



# LETTERS

(Continued from page 230)

## Unqualified Statement

To the Editor:

IT STRIKES ME that Joseph Hudnut's essay ("The Last of the Romans," April, *MAGAZINE OF ART*) is a more enduring monument to art than ever the National Gallery of Art can be.

Just for the record, should there not appear somewhere in print, for our descendants, the unqualified statement that the National Gallery is a monument to the social thought of our times? It commemorates the inheritance tax laws, the income tax laws which make possession and inheritance of vast treasures no longer possible. Is it any longer necessary or appropriate to maintain the polite fiction that they were given to the State?

The treasures were repossessed just as certainly as the architecture housing them was purloined. In a sense it may be appropriate to build a luxury tomb for the passing generation of finance capital. But what of those passionate and gentle artists whose warmth is chilled by this most refined crematory edifice?

Associate Professor of Art,  
Michigan State College,  
East Lansing, Michigan

J. J. GARRISON.

*Pazinger Gallery*, 54 E. 57th St.: Religious Art; to May 15.  
*Georgette Passedoit Gallery*, 121 E. 57th St.: Drawings & Water Colors by Amedee Ozenfant; to May 17. Paintings by Angelo Segre; May 19-31.

*Pen & Brush*, 16 E. 10th St.: Oils & Sculpture; From May 4. *Perls Galleries*, 32 E. 58th St.: Paintings by Esther Day & Mark Baum; to May 31.

*Primitive Arts Gallery*, 54 Greenwich Ave.: African Sculpture; to June 1.

*F. K. M. Rehn*, 683 Fifth Ave.: Spring Exhibition; May 1-31.

*Riverside Museum*, 310 Riverside Dr.: Paintings by Silvermine Guild. Photographs of Bali by Philip Hanson Hiss; to May 25.

*Robert-Lee Gallery*, 69 E. 57th St.: Flower Prints by Hodo; to May 15.

*Sachs Gallery*, 817 Madison Ave.: Primitive Arts; to May 31. *Uptown Gallery*, 249 West End Ave.: Work by Contemporary American Artists; to May 29.

*Vendome Art Galleries*, 23 W. 56th St.: Group Show; May 10-24.

*Village Square*, 6th Ave. & 8th St.: Sculptors Guild Annual Outdoor Show; to May 31.

*Wakefield Gallery*, 64 E. 55th St.: Group Show of Water Colors; to May 29.

*Whitney Museum of American Art*, 10 W. 8th St.: Jerome Myers Memorial; to May 29.

*Willard Gallery*, 32 E. 57th St.: Mosaic Paintings by Jean Varda; May 5-24.

## NORFOLK, VIRGINIA

*Norfolk Museum of Arts & Sciences*: Photographic Club Annual; to May 25.

## OAKLAND, CALIFORNIA

*Oakland Art Gallery*: Annual of Sculpture; to June 1.

## OKLAHOMA CITY, OKLAHOMA

*Oklahoma WPA Art Center*: Textiles; to May 19. Paintings by Altho DeWeese; May 11-31. Print Makers Society of California; to May 21.

## OLIVET, MICHIGAN

*Olivet College*: Federal Housing Exhibition; to May 17.

## OMAHA, NEBRASKA

*Joslyn Memorial*: Mexican Paintings by Frank Perri. Sculpture by Margo Allen. Contemporary Paintings from Metropolitan Museum; to May 31.

## OSHKOSH, WISCONSIN

*Oshkosh Public Museum*: Historical Wood Carvings. Bird Prints; to May 31.

## OXFORD, MISSISSIPPI

*Oxford Art Gallery*: Oils & Drawings by Alice Trevin. Graphic Prints; to May 31.

## PARKERSBURG, WEST VIRGINIA

*Fine Arts Center*: Annual Regional Show; to May 19. Wood Engravings by Ries & Ward; to May 31.

## PENSACOLA, FLORIDA

*Pensacola WPA Art Center*: Tapestries; May 12-31.

## PEORIA, ILLINOIS

*Public Library*: Moderate Sized Oils (AFA); May 4-25.

## PHILADELPHIA, PENNSYLVANIA

*Art Alliance*: Work by Modern Sculptors; to May 25. Philadelphia Water Color Club Annual; May 13-June 1.

*Carlen Gallery*: Paintings by Joseph Hirsch; to May 25. *Pennsylvania Academy of the Fine Arts*: Academy Students' Work for Cresson Scholarship; from May 21.

## PITTSBURGH, PENNSYLVANIA

*Carnegie Institute*: Paintings by Everett Warner; to May 25. Modern Mexican Art; to May 26. American Provincial Paintings; to May 26.

*University of Pittsburgh*: Prints, Paintings, Glass & Pottery of Old Pittsburgh; to June 12.

## PITTSFIELD, MASSACHUSETTS

*Berkshire Museum*: Pan American Show; from May 17. Toiles de Jouy; May 8-31. Water Colors by Herzi Rome; to May 31.

## PORTLAND, OREGON

*Portland Art Museum*: Paintings by Werner Phillip. Mural Sketches; to June 1.

## PRINCETON, NEW JERSEY

*Princeton University*: Contemporary Chinese Paintings; to May 12.

## PROVIDENCE, RHODE ISLAND

*Art Club*: Memorial Exhibition of Water Colors by Charles Woodbury; May 13-25.

*Rhode Island School of Design Museum*: 2nd Annual of Contemporary Rhode Island Art; to May 20.

## RICHMOND, VIRGINIA

*Valentine Museum*: Work by Richmond School Children; May 14-June 1.

*Virginia Museum of Fine Arts*: Virginia Artists Annual; to May 14. Paintings by Glenna Latimer; May 17-June 2.

## ROCHESTER, NEW YORK

*Memorial Art Gallery*: Finger Lakes Exhibition; to June 1.

## ROCKFORD, ILLINOIS

*Rockford Art Association*: Paintings by William Hallquist; to May 25. Weaving by Southern Highlanders; to May 31.

## ROSWELL, NEW MEXICO

*Roswell Museum*: Coronado Exhibit; May 1-31.

## SACRAMENTO, CALIFORNIA

*Crocker Art Gallery*: The Bible as Seen by The Old Masters; to May 31. Oils by Veda Fero Dayton. Crafts by Sacramento Craft Guild; to May 30.

## ST. LOUIS, MISSOURI

*City Art Museum*: Ancient Greek Coins; to May 15. Paul Klee Memorial; from May 26. The City; May 15-June 15.

## ST. PAUL, MINNESOTA

*St. Paul Gallery*: Annual of Students' Work; to May 31.

## SAN ANTONIO, TEXAS

*Witte Memorial Museum*: Student Work; to May 25.

## SAN DIEGO, CALIFORNIA

*Fine Arts Gallery*: Photography. Print Processes. Paintings by Contemporary American Artists; to May 31.

## SAN FRANCISCO, CALIFORNIA

*California Palace of the Legion of Honor*: Italian Baroque Paintings; from May 16.

*San Francisco Museum of Art*: Advertising Art; to May 17. Fine Book Bindings; to May 18.

## SANTA BARBARA, CALIFORNIA

*Faulkner Memorial Art Gallery*: Survey of American Drawing (AFA); to May 25.

## SANTA FE, NEW MEXICO

*Museum of New Mexico*: Wood Carvings by Pierre Menager; May 15-30.

## SARATOGA SPRINGS, NEW YORK

*Skidmore College*: Students' Annual; May 17-30.

## SCHENECTADY, NEW YORK

*Union College*: Philadelphia Water Color Rotary (AFA); to May 18.

## SCRANTON, PENNSYLVANIA

*Everhart Museum*: International Anthracite Salon; May 10-June 7.

## SEATTLE, WASHINGTON

*Henry Gallery*: George Grosz Restrospective; to May 17. Wood Sculpture (AFA); to May 25. Photographs by Therese Bonney; May 17-31.

*Seattle Art Museum*: Paintings by Honolulu Artists. Paintings by Rinaldo Cuneo. Portraits by Seattle Artists. Work by Vara Grube; to June 8.

## SEWANEE, TENNESSEE

*University of the South*: Oils by Contemporary Americans; May 20-June 10.

## SHREVEPORT, LOUISIANA

*Louisiana State Exhibit Building*: Southern States Art League Annual; to May 17. Lone Star Print Makers; May 18-31.

## SPRINGFIELD, ILLINOIS

*Illinois State Museum*: Annual of North Mississippi Valley Artists; from May 1.

## SPRINGFIELD, MASSACHUSETTS

*G. W. V. Smith Art Gallery*: Student Work; May 17-25. *Springfield Museum of Fine Arts*: Silk Screen Prints; May 12-June 12.

## SPRINGFIELD, MISSOURI

*Springfield Art Museum*: Paintings from Butler Art Institute; to May 31.

## STATE COLLEGE, PENNSYLVANIA

*College Art Gallery*: Annual of Students' Work; to May 15.

## STATEN ISLAND, NEW YORK

*Staten Island Institute of Arts & Sciences*: Spring Show by Staten Island Artists; to May 31.

## SYRACUSE, NEW YORK

*Syracuse Museum of Fine Arts*: New York State Exhibition; to June 1.

(Continued on page 284)

## High Varnish

To the Editor:

THAT EXCELLENT ARTICLE by Forbes Watson, "The Benefit of Great Art" in your March issue, is provocative of thought.

Certainly many American millionaires have acquired works by old masters, at great price.

May not the desire of astute business men to preserve such valuable acquisitions with no sign of deterioration have led frequently to their restoration, and may not this account for the "era of high varnish"?

Thus having its face lifted, so to speak, may be of doubtful benefit to a painting. One wonders what the old masters themselves might feel in seeing their names attached to restored works which are handed down to posterity under high varnish.

MILDRED B. MILLER.

The Hannah More Academy  
Reisterstown, Maryland

## IMPORTANT ANNOUNCEMENT

SEE INSIDE FRONT COVER



## MAY EXHIBITIONS

(Continued from page 283)

### TOLEDO, OHIO

Toledo Museum of Art: Toledo Federation of Art Societies' Annual; to May 25.

### TULSA, OKLAHOMA

Philbrook Art Museum: Artist as Reporter; to May 26. Work by Frank von der Lancken; to June 1.

### UTICA, NEW YORK

Munson-Williams-Proctor Institute: Oils & Water Colors by Arthur B. Davies; to May 27.

### WASHINGTON, D. C.

Children's Art Gallery: Work by Children of Colorado Springs Fine Arts Center Classes; May 10-June 7.

Corcoran Gallery of Art: Oils, Water Colors & Block Prints by Rowland Lyon; May 3-25.

Little Gallery: Work by Frank Tomlinson; May 11-25.

Library of Congress: Engravings & Etchings.

National Collection of Fine Arts: Etchings by Cliff Parkhurst; to May 31.

Studio Gallery: Paintings by Julia Eckel; to May 10.

Whyte Gallery: Portraits by Washington Artists; May 12-June 12.

### WELLESLEY, MASSACHUSETTS

Farnsworth Museum: Houses & Housing; May 12-June 9.

### WILMINGTON, DELAWARE

Wilmington Society of the Fine Arts: Design Decade; to May 25.

### WILMINGTON, NORTH CAROLINA

Wilmington Museum of Art: Mural Sketches; to May 18. Modern Ceramics; May 19-31.

### WORCESTER, MASSACHUSETTS

Worcester Art Museum: Work by Worcester County Artists & Craftsmen; to May 21.

### YOUNGSTOWN, OHIO

Butler Art Institute: Work by Artists of Youngstown & Vicinity; May 16-June 15. Work by Mary Allison Wright; from May 23.

# WHERE TO EXHIBIT

## NATIONAL

### NATIONAL WATER COLOR EXHIBITION: FINE ARTS SOCIETY OF SAN DIEGO

June 23-Sept. 1. Fine Arts Gallery, San Diego, Calif. Open to any artist. Media: water color, pastel, tempera & gouache. Jury. Purchase & cash prizes. Entry cards due June 6; works June 9. Reginald Poland, Director, Fine Arts Gallery, Balboa Park, San Diego, Calif.

### 47TH ANNUAL: DENVER ART MUSEUM

June 17-Aug. 17. Chappell House, Denver, Colo. Open to any artist. Media: all. Jury. Cash prizes. Entry cards & works due May 31. Frederic H. Douglas, Acting Director, 463 City & County Bldg., Denver, Colo.

### 10TH ANNUAL SUMMER EXHIBITION: ACADEMY OF ALLIED ARTS, NEW YORK CITY

July 1-Aug. 30. Academy of Allied Arts. Open to all artists. Media: oil & water color. Work due June 20. Leo Nadon, Director, 349 W. 86th St., New York, N. Y.

### 20TH INTERNATIONAL EXHIBITION OF WATER COLORS: ART INSTITUTE OF CHICAGO

July 17-Oct. 5. Art Institute of Chicago. Open to all artists. Media: water color, pastel, drawing, monotype, tempera & gouache. Jury. Entry cards due June 2; works June 19. Daniel Catton Rich, Director, Art Institute, Michigan Avenue, Chicago, Ill.

### SOUTHERN ART INSTITUTE: BLUE RIDGE, N. C.

July 28-Aug. 3. Blue Ridge College. Open to all artists. Media: painting, etching & craft. No jury. No awards. Entry cards due July 1; works July 20. W. D. Weatherford, Blue Ridge College, Blue Ridge, N. C.

### 9TH ANNUAL OF WATER COLORS, PASTELS, DRAWINGS & PRINTS: OAKLAND ART GALLERY

October. Oakland Art Gallery. Oakland. Open to all artists. Media: water color, pastel drawing & print. Three juries

system. Cash prizes. William H. Clapp, Director, Oakland Art Gallery, Municipal Auditorium, Oakland, Calif.

### DIRECTIONS IN AMERICAN PAINTING: CARNEGIE INSTITUTE, PITTSBURGH

Oct. 23-Dec. 14. Carnegie Institute, Pittsburgh. Open to any American artist who has never been represented in a Carnegie International. Three entries may be submitted, but only one shown. Jury. First prize: \$1,000. Other cash prizes. Homer Saint-Gaudens, Director, Carnegie Institute, 4400 Forbes St., Pittsburgh, Pa.

## EAST

### 11TH ANNUAL REGIONAL ART EXHIBITION: FITCHBURG ART ASSOCIATION

June 1-July 1. Fitchburg Art Center, Fitchburg, Mass. Open to artists of Fitchburg & vicinity. Media: all. No jury. No awards. Entry cards due May 25; works May 27. Kester Jewell, Director, Fitchburg Art Center, Fitchburg, Mass.

### NEW JERSEY ARTISTS' EXHIBITION: PRINCETON

June 14-Aug. 15. Princeton University. Open to artists residing in New Jersey. Media: painting & sculpture. Jury. Entry cards due May 15; works May 20. Ernest T. De Wald, Princeton University, Princeton, N. J.

### 9TH ANNUAL: ALLIED ARTISTS, JOHNSTOWN, PA.

September. Ebensburg Fair Fine Arts Building, Ebensburg, Pa. Open to artists of Pennsylvania over 18. Entry fee \$1.00. Media: oil, water color, monochrome. Purchase prize. Entry cards due Aug. 20; work Aug. 23. Richard M. Harris, 220 Haynes St., Johnstown, Pa.

## MID-WEST

### IOWA ART SALON: DES MOINES

Aug. 21-29. Iowa State Fair & Exposition. Open to artists

residing in Iowa. Media: oil, water color, pastel, sculpture, print, craft. Jury. Purchase & other cash prizes. Entry cards & works due Aug. 19. Mrs. Henry Ness, Supt., 821 Kellogg Ave., Ames, Ia.

## WEST

### CALIFORNIA STATE FAIR ANNUAL ART EXHIBITION: SACRAMENTO

Aug. 29-Sept. 7. California State Fair. Open to artists residing in California. Media: oil & water color. Jury. Cash prizes. Entry cards due Aug. 4; works Aug. 9. Margarette C. Ferris, Supervisor Art Gallery, California State Fair, Sacramento, Calif.

## SOUTH

### 1ST ANNUAL TEXAS PRINT: DALLAS

Nov. 2-30. Dallas Museum of Fine Arts, Dallas, Tex. Open to any print maker who has maintained legal residence in Texas for one year prior to exhibition. Media: all print. Up to four prints may be submitted. Jury. Purchase & cash prizes. Entry cards due Oct. 25; works Oct. 26. Mrs. John Morgan, President, The Dallas Print Society, Dallas Museum of Fine Arts, Dallas, Tex.

## SOUTHWEST

### ANNUAL OF PAINTING & SCULPTURE OF THE SOUTHWEST: SANTA FE

Sept. 1-30. Museum of New Mexico, Santa Fe. Open to artists of New Mexico, Arizona, Texas, Colorado, California & artists visiting these states. Media: all. Jury. No prizes. Entry cards due Aug. 15; works Aug. 25. Mrs. Mary R. Van Stone, Curator of Art Museum, Museum of New Mexico, Santa Fe, New Mexico.

# SCHOLARSHIPS AND FELLOWSHIPS

### ATLANTA ART ASSOCIATION & HIGH MUSEUM SCHOOL OF ART

Annual Scholarships in Museum School. Applicants, regularly enrolled students in a senior high school, must submit three original works. Full tuition awarded for one year. Jury. Applications filed by July 1. L. P. Skidmore, 1262 Peachtree St., N. E., Atlanta, Ga.

### SCHOOL OF THE PORTLAND (MAINE) SOCIETY OF ART

Scholarships for one year's free tuition at the School of Fine & Applied Art of the Portland Society of Art for graduates of Maine High Schools during year following graduation. Applicants must submit examples of work. Jury. Applications filed by July 19. Alexander Bower, Director, 97 Spring St., Portland, Me.

### VIRGINIA MUSEUM OF FINE ARTS, RICHMOND

Virginia Museum of Fine Arts Fellowships for Virginia artists. Senior Fellow: \$720 a year; Junior Fellow: \$1200; Scholar: \$500 plus tuition & board at school. Applicants must be born or resident in Virginia; engaged in study or practice of Fine Arts. Awards are based on merit plus need by Committee. Applications filed by Sept. 1. Thomas

C. Colt, Jr., Director, Virginia Museum of Fine Arts, Richmond, Va.

### MONTCLAIR ART MUSEUM, NEW JERSEY

Scholarships for study in the Montclair Art Museum School. No stipend. Applicants must be deserving & show talent & must reside in the vicinity of the Museum. Selections made by the Director & Educational Committee of the Museum. Mrs. Mary C. Swartwout, Director, Montclair Art Museum, Montclair, N. J.

### THE COLLEGE OF FINE ARTS: SYRACUSE UNIVERSITY

Scholarships to Freshmen Students in Art at College of Fine Arts, Syracuse University. One \$400 & four \$200 scholarships to be granted by competition to regularly enrolled students. (Contestant must be admitted by June 26.) Scholarships may be held for four years. Up to 20 examples of original work must be submitted by July 5. Applications due June 26. All correspondence regarding enrollment to Dr. F. N. Bryant, Director of Admissions, Administration Bldg., Syracuse, N. Y. Competition information to Dean H. L. Butler, College of Fine Arts, Syracuse, N. Y.

### UNIVERSITY OF ILLINOIS, URBANA

Kate Neal Kinley Memorial Fellowship. Open to graduates of colleges of good educational standing, whose principal or major studies have been in either the field of art, music or architecture. Applicants must not exceed the age of 24, but in exceptional cases slight deviation may be made in this policy. Stipend of \$1,000 toward defraying expenses of a year's advanced study in the Fine Arts, awarded on basis of unusual promise as attested by academic marks & excellence of personality, seriousness of purpose & good moral character. Examples of work and letters of recommendation must be submitted. Applications due May 15. Blanks & Instructions from Dean Rexford Newcomb, College of Fine & Applied Arts, Room 110, Architecture Bldg., University of Illinois, Urbana, Ill.

### CRANBROOK ACADEMY OF ART, BLOOMFIELD HILLS, MICHIGAN

Resident scholarships in Advanced Departments of Sculpture, Painting & Architecture. Competitive. Scholarships valued at \$900 each. For complete information, write before June 2, to Richard P. Raseman, Executive Secretary, Bloomfield Hills, Mich.

# COMPETITIONS

### MURALS FOR POST OFFICES

Section of Fine Arts, Public Buildings Administration, Federal Works Agency. One national and fifteen regional competitions for murals for Post Offices. National competition open to all American artists; regional competitions to artists of 40 states and D. C. For detailed announcement apply to Editor of the Bulletin, Section of Fine Arts, 7th & D Streets, S. W., Washington, D. C.

### JUKE BOX DESIGN COMPETITION

Institute of Modern Art. Competition for well designed plastic Juke Box. Open to all artists & designers. Designs must be submitted in color. For mechanical specifications

confer with local Seeburg distributor, or write J. P. Seeburg Corporation, 1500 Dayton St., Chicago, Ill. Award \$100. Designs due June 1. Sargent Collier, Juke Box Competition, Institute of Modern Art, 210 Beacon St., Boston, Mass.

### NATIONAL DEFENSE POSTER COMPETITION

Museum of Modern Art. Competition to discover best poster designers in country and to interest government in making use of their talents. Three groups of posters called for: Army Recruiting; Defense Savings Bonds & Travel in American Republics. \$500 first prize in each group with total prizes of \$3,000. Jury. Entries due middle of June. Eliot F. Noyes, Dept. of Industrial De-

sign, Museum of Modern Art, 11 W. 53rd St., New York, N. Y.

### MURAL FOR THOMAS JEFFERSON HIGH SCHOOL, RICHMOND, VA.

Funds for a memorial to Milton Marcuse Stern have been made available by Mr. & Mrs. Milton Marcuse, to decorate wall of School Library. Open to artists born or resident in Virginia. \$800 to be paid which must cover materials, execution and installation. Jury. Designs due May 26. For information as to specifications and subject matter write Ernest Shawen, Principal, Thomas Jefferson High School, Richmond, Va.



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Those volumes starred (\*), for the even years, contain a biographical directory of artists, and obituaries for the year.

By 1934, this biographical section had grown so large, that it was decided to issue a separate, companion publication, and the new Who's Who in American Art came into being. Of Volume 1, published in 1935, and Volume 2, published in 1937, a few copies are available, and are included in this sale.

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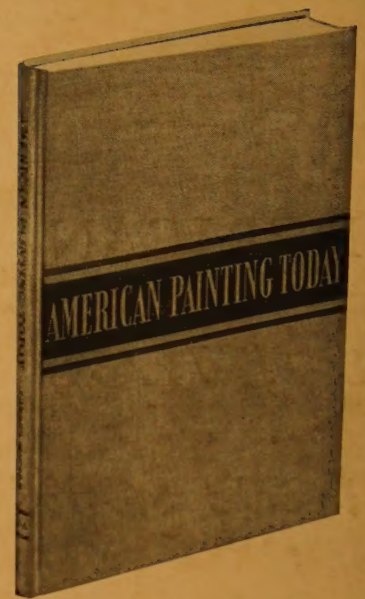
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